Theatrical—1935.
Individual Troupes, etc.

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Truckin' Steps "Just Growed"

From the New York Herald Tribune.

The truck, or truckin', that jerky yet rhythmic dance which combines a bend of the body, a tightening of the hand muscles and a slight strut with the legs, hit the theaters, sidewalks, gin taverns and dance floors of Harlem last summer, and now is edging its way over the color line into many parts of the country.

Yet the boys idling around the Rhythm Club, favorite hang-out of Negro actors and dance men, are unable to say offhand just where, when and how this strangely named dance originated.

Unlike its more formalized predecessors such as the Charleston, the Black Bottom and the Lindy hop, the Truck thus far is anybody's dance, inasmuch as no two experts follow the same pattern.

Truckin' also differs from the earlier steps in that it was not named by a song writer or professional dancer, but by some anonymous and ecstatic Lenox avenue promenader who appropriated a bit of Harlem slang to describe the maneuvers he was about to execute.

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When the New York Negro says he's going to truck, he means he's going to leave, to depart, or simply go somewhere else. That was current slang long before the Truck became a dance.

At about the time this expression was being absorbed into the dialect of Harlem, the man who created the dance step that was to become known as Truckin' was dying in Philadelphia in August, 1932.

He was Sam Russell, known as "Slick," a Memphis-born Negro, who disliked New York and appeared during most of his life on the stages of Southern circuits. In later years he assumed the stage name of Barlow and is now remembered and revered as "Bilo" by Harlem entertainers.

Barlow, a comedian rather than a dancer, never knew that he had originated any particular dance step. He merely developed a tricky manner of leaving the stage, whereby he would swerve suddenly, bend over slightly and disappear into the wings with his feet well out in front of his body.

He called it "dropping on the line." It was a sure-fire laugh, and after his death it was elaborated by two men who had trouped with him. Two years ago they brought it to Harlem

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There is Truckin' everywhere in Harlem—on the street corners by day and in the bars and grills at night.

There are variations of the dance. In the Relief Truck, for example, the dancer bends wearily at the waist and moves the feet slowly. There is the Joe Louis Truck, in which the fists are clenched and the rigid dancer moves forward arrogantly.

In fact, the Joe Louis school of Truckin' has attracted a following among the younger set which believes, apparently erroneously, that Truckin' is a rhythmic interpretation of the way the young Negro heavyweight fights. For example, Billy Kenny, 21-year-old prize-winning amateur Trucker, with fluttering hands so big they appear like brown electric fans when he dances, said he thought the dance was named for "Truckin' Joe Louis, who shuffles right into the fight and never lifts his feet far from the floor."

Ingram Chosen for 'Green Pastures' Film

Able Young Actor Chosen for Role Made Famous by Harrison on Stage

In April of last year there appeared in the cast of the stirring drama, "Stevedore," an actor in the role of "Blacksnake" whose ability was hailed by many of the leading critics. Although this young man had been playing on the west coast in stage and screen productions it was his first appearance before an eastern audience. Before long his performance was being rated as one of the highlights of the dramatic season.

When Warner Brothers purchased the screen rights to "The Green Pastures" the question as to who was to play the title role in the motion picture version caused a discussion that was nationwide.

There were many rumors that a famous white comedian was interested in playing the hole of "De Lawd." Also many of the leading clergymen were suggested as possibilities for the lead. Although there were many suggestions there was never a definite decision made.

Several weeks ago another rumor started to the effect that the young man who had turned in such a splendid performance in "Stevedore" was to play the lead in "The Green Pastures." This was merely another rumor and little importance was attached to it at the time.

On Monday this rumor was confirmed by an announcement in the column of Sidney Skolsky, Hollywood columnist for the Daily News, to the effect that Marc Connelly had completed the scenario of "The Green Pastures" and the role of "De Lawd" will be ployed by Rex Ingram, who turned in such a splendid performance in "Stevedore."

Ingram is a graduate of Northwestern University and a licensed pilot in the Naval Reserves. He left college and went to Hollwood, where he became interested in acting. He played in many motion pictures among them being the first "Tarzan" picture, which starred the well-known Elmo Lincoln.

At Northwestern Ingram was a member of the varsity football squad for three years and did not belong to the dramatic club as many believe.

tion in Haiti under the title of Genifrede, the daughter of Toussaint Louverture, and still another dealing with the same movement for liberation entitled Christophe's Daughters. Approaching nearer our day, Willis Richardson has projected on the screen the dashing campaign conducted by Antonio Maceo in the destruction of the Spanish power in Cuba.

Evidently, then, every phase of history of the Negro in Africa, Europe and America has been touched. While these playwrights have not reached the high level of those who master the mechanics of the stage and may not have portrayed every important aspect of the past of the Negro, they have nevertheless set a standard which will do much in directing attention to this inviting field.

Burnt Cork Is All Washed Up On Broadway, Writer Reveals

Black Comedians Are Through on Great White Way, Says Calvin, Who Says Performers Can Now Be Themselves.

Charles Gilpin Started It.

By FLOYD J. CALVIN
(Special Feature Writer)

NEW YORK — What broke the "blackface" tradition for colored actors on Broadway? What happened since the death of Bert Williams, who lamented the fact that he was compelled to cover up his personality under burnt cork, that has made the current Broadway season, in which colored actors have a greater variety of outstanding roles than in any other, unique for getting along without one burnt cork actor?

There is but one answer to these questions: superior artistic technique broke the "blackface" tradition on Broadway.

Gilpin Broke Tradition

Charles Gilpin's interpretation of Brutus in "Emperor Jones" started the new vogue that today finds colored actors in five prominent Broadway spots and not one of them "blacked up" any more than the ebony Dutch Mother Nature gave them.

Gilpin was followed by Robeson, the highly educated "man-mountain" who looked the part of the rough-and-tumble-giant and yet could act the part of the most cultured gentleman.

Robeson's Contribution

Paul Robeson hit the blackface tradition another body blow when he appeared opposite Mary Blair, a white actress, in "All God's Chillun Got Wings." The Robeson personality received its first sensational attention in this gripping interracial drama when Broadway was shocked over the idea of a colored man and white woman kissing each other.

Then came the Theatre Guild productions of "Porgy" and "In Abraham's Bosom," in which Rose McClendon, Frank Wilson, Jules Bledsoe, Jack Carter, and others got their big chances. The superior quality of these plays called for superior acting, and from these roles emerged the stately Rose McClendon and the celebrated Frank Wilson, and others, all without burnt cork.

Bill Robinson

Meantime the musical comedy vogue, in which the blackface tradition lingered, especially in "Shuffle Along," "Africana" and "Blackbirds," was somewhat tamed when Bill Robinson, by his superior dancing technique, came through in "Brown Buddies" without makeup. It was Bojangles's personality that went over the footlights, as the late Mary Austin wrote of him in the Nation magazine, declaring his dancing up and down stairs moved the soul.

Burnt Cork Forgotten

Today the blackface colored actor is forgotten on Broadway. ETHEL WATERS IS AT THE WINTER GARDEN DOING HER STUFF A LA ETHEL, AS BROWN AS ANY SWEET GEORGIA BROWN AND ALL DRESSED UP IN SILKS AND SATINS. THERE IS NO SUGGESTION THAT SHE PULL AN AUNT JEMIMA ACT. [illegible] rating may be seen in the November Stage on the inside of the back cover, where she is listed as "Desdemona Waters" under "Parts I'd Like to Play." The month before, the same spot was given to Constance Cummings, starring in "Remember Last Night."

"Porgy and Bess"

The oft-told story of "Porgy and Bess," with Anne Wiggins Brown, Todd Duncan, Warren Coleman, and Ruby Pearl Elzy, may be summarized here saying these brilliant stars reach operatic heights without hiding their personality under burnt cork. True, Miss Brown's well-bred demeanor was something of a shock to some of the Broadway critics, but they accepted her, none the less. Some thought she was too highly educated for the role of Bess.

It is significant, too, that in this high-water mark season on Broadway, the first college girl has arrived in opera—Ruby Elzy of Ohio State University.

It is clear that the colored actor, by superior technique, has sold himself to Broadway on the basis of straight personality. This fact has destroyed the burnt cork era.

INCREASED INTEREST NOTED IN THE DRAMATIZATION OF THE NEGRO

By CARTER G. WOODSON

Recently the Association for the Study of Negro Life and History has been called upon for assistance in the study of the Negro and the drama. At present as many as five persons are producing dissertations in this field. Three of them are white. This does not mean that the Negro is not interested in himself but that he has not awakened as rapidly as some of our white friends to realize the unusual possibilities in this sphere. The field has long been neglected, and persons in quest for new tasks find this work very inviting.

All of these writers, however, do not approach the task from the same point of view. Two investigators are making a special study of the Negro's own effort to dramatize his history and this research has resulted in a collection of more than one hundred and fifty plays of this kind. Others are being discovered, and will add further to the story of the Negro in the drama. Here the Negro must become busy himself, however, that this phase of the past may be presented in its proper light rather than distorted as so many aspects of the history of the Negro have been by writers of other races.

It should be noted, however, that in spite of this activity most of these persons concerned with the Negro in the drama restrict themselves mainly to America. They are not directing sufficient attention to the Negro as he has figured in the drama in Europe. Because of the prominence of the Negro in the medieval, ancient and modern times, he figured in the drama of the city-states of Italy, especially Venice, as is evidenced by Othello, which was based on a novel written by Cinthio. Bickerstaffe, Cumberland, Southerne, Browning, and others in England took up the same theme. Unusually interesting is the Negro in the earlier romances such as the Song of Roland, Arthunian Romances, and the Knights of the Round Table, popular mainly on the European continent.

The managers of our present day theatres catering to Negroes might well direct attention to the use made of the Negro in the Spanish theatre of the seventeenth century as it was dominated by Lope de Vega and Calderon. In almost all of their plays the Negro was staged to represent the Oriental element in the drama as the Spanish understood the civilization of Ethiopia and its influence on the countries around the Mediterranean. The Spaniards, like other Europeans, made use of the story of the visit of the Queen of Sheba to Solomon. In the Spanish plays of the Seventeenth century, moreover, the Negroes were staged as popular musicians bringing to Spain an impetus to art which was gladly welcomed in that quarter.

We should take note also of the fine work which is now being done, and that it may be further extended the public should give honorable mention to those who have seriously taken up this task. We should note the collection by Alain Locke and Montgomery Gregory entitled Plays from Negro Life; the popular plays of Randolph Edmonds, of Dillard University, and the collection made available by Willis Richardson under the title of Plays and Pageants from the Life of the Negro. Other plays separately printed, have been of much service in working toward the same end.

In Mrs. Maud Cuney-Hare's book entitled Negro Musicians and their Music there is also a great deal about the Negro in the drama, especially under musical comedy. The history of the Negro in music cannot be written without bordering upon and giving considerable space to what he has done in the dramatization of his own life. Most of this runs into what may be considered caricature, but the public will enjoy Mrs. Hare's summary of the careers as such persons as Ernest Hogan, Robert Cole, Rosamond Johnson, George Walker and Bert Williams. Of many others who have undertaken the dramatization of a different sort, this book treats in detail and will prove to be a most informing production.

It is very significant that Gertrude Parthenia McBrown, in a collection of children poems, The Pictpre Poetry Book, has undertaken to make these poems dramatic, and the illustrations by Lois Mailou Jones are worked out with that same thought in mind. Children will enjoy reading these productions and will easily find themselves dramatizing them spontaneously in their own way. Great credit is due the authors and the publishers for beginning the production of this juvenile literature which has long been in demand. Negroes are actors to the manner born. Why not start them in this direction when they are young?

Willis Richardson with the collaboration of Mae Miller has just produced another collection entitled Negro History in Thirteen Plays. This last mentioned production undertakes to connect the little theatre movement more closely with the effort to popularize the study of the Negro as the [illegible] been undertaken by the Association for the Study of Negro [illegible] History. These playwrights have made the book conform in every respect with its title. In the first place the book undertakes to dramatize the Negro in Africa. It choses as the ideal for Africa, Samory, the founder of the Wasulu Empire in the Soudan, the African patriot who organized his people for the defense of their native soil and combatted the French in the Soudan for more than a generation. Next comes the dramatization of Menelik as the founder of Abyssinia, the great Emperor of that country and the hero of the annihilation of the Italians at Adowa, as a result of which Ethiopia became an independent nation. Taking up the role of the Negro in Europe one of these playwrights presents the elder Dumas in France, as the dramatized in all of the color of the [illegible] other aspect of the history of the making the dash from slavery to [illegible] tized his role in America with plays a death blow to [illegible] based on Crispus Attucks, sufferings martyrdom in the Boston Massacre; Nat Turner, leading his people to freedom; Sojourner Truth dealing other parts of America in which the tragic movement for and what, with opportunity, he William and Ellen Craft could become. In these dramatizations, moreover, w to the institution of Negroes have conspicuously figured ederick Douglass, the have not been neglected. There is e, demonstrating from one play based upon the insurrec- fugitive slave, de

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'I'M LEAVING ENGLAND,' SAYS PAUL ROBESON

Predicts Future of Negro Is Aligned With the Eastern World

LONDON. —(Special to ANP)—"I am unquestionably leaving England", declared Paul Robeson, the famous actor and singer in an address Friday night before the League of Colored People in London.

"I refuse to live under the sword of Damocles all my life," continued Mr. Robeson, who through the versatility of his talents has achieved distinction scholastically, athletically and artistically in both the American and European continents.

Insisting that the opportunity for naturalness and self expression were all important, Robeson said further:

African in Spirit

"I want to be where I can be an African and not have to be Mr. Paul Robeson every hour of the day. I am not sure where I will go. For myself, I belong to Africa, if I am not there in body, I am there in spirit."

Robeson said he had not found being an African or of dark skin had hampered his progress in life, rather he thought it had assisted him.

"But my individual success in life does not matter in the least," he added.

"My own father, my own brother, cannot go where I go. They cannot come in behind me. I do not want that sort of thing.

Must Depend Upon Self

"It is no use telling me that I am going to depend on the English, the French or the Russians. I must depend on myself.'

Speaking as "a Negro wandering through the world", Robeson, out of the evident fullness of his heart, bared the impression which comes to a black man even when he is the feted darling of whites, and said, "For myself, I have never had a feeling that I am in any sense inferior. We know we are intelligent. We prove it every day. I do not see why we cannot place a higher evaluation upon ourselves.

"I definitely believe that the future of the African is tied up with the people of the East, not with those of the West.

"Much of the prestige of so-called 'Negro music' has been as a result of the favorable attitude taken by the leading musical magazine, 'Melody Maker'. Last week a rival publication, the 'Dance Musician', carried a feature article by Ben Davis, a well known figure in the entertainment world of London, in which he attacked the policy of creating sentiment favorable to Negroes to the exclusion of English musicians.

"I break a lance with those who preach the gospel of 'nothing much good unless of colored origin,' wrote Mr. Davis. "I stand unhesitatingly as champion of other music—particularly in this country.'

Jazz Died 5 Years Ago

"The people of the United States are not so much interested in Negro bands and that is the land of the colored musician. The 'jazz' age died there full five years ago, and it is dying here despite the efforts of certain intersted people to inject the needle of recovery into its passing convulsions.

"The popular 'popular' music, both in this country and the United States is the fine symphonic, carefully arranged work of the leaders who are real musicians. If not, why do they continue to hold down the big jobs and the biggest money? A present-day trip to the United States from which country I have but a few weeks ago returned, would quickly show the following white bands as being at the top of their profession, both in the public's estimation and as regards the majority opinion of exponents of popular music in America: the Dorsey brothers, Rudy Valee's band, Isham Jones and Ted Flo Rito, to mention but a few, out of many.

"I know what I am talking about. I have spent weeks in the 'Harlems' of New York and Chicago, with friendly and hospitable men of color, trying to 'get' their mentality in the same way that they have quite frankly admitted that the were trying to get mine.

It Cannot Be Done

"But it just cannot be done. To use a popular phrase, 'we don't speak the same language'; and it is just as futile to expect a white man to play the colored man's music as the best of them play it, as it would be to ask him to speak Russian like a native when he can't even read the Russian alphabet.

"In saying this, I am not decrying the skill of the musician of color, far from it. The colored musician has in many cases, something in his music which no white man can ever hope to get. So be it; but why hold that there is no virture in our white musicians.

"That the music of the colored race is a great contribution to the world's inspiration, I would be the first to admit. It has originality, freshness, tone, new ideas, chord construction and sequences, all there for our study, but is this to say that we are to go down on our knees and worship at the shrine of Harlem, to the exclusion of everything else? Not on your life if I interpret the mood of the great majority of the British musicians and the British public.

England's Race Hate Too Much for Robeson

Actor-Singer Left U. S. One Year Ago on Account of Prejudice

BRITISH NO BETTER, HE TELLS AUDIENCE

Address Delivered Before London League, Friday.

LONDON, England (ANP)—"I am unquestionably leaving England," declared Paul Robeson, the famous actor and singer, in an address, Friday night, before the League of Colored People in London.

"I refuse to live under the sword of Damocles all my life," continued Mr. Robeson, who through the versatility of his talents has achieved distinction scholastically, athletically and artistically in both the American and European continents. Some time ago Mr. Robeson announced he was going to live in England because of the race prejudice in his native United States.

Insisting that the opportunity for naturalness and self-expression were all important, Robeson said further:

Destination Uncertain

"I want to be where I can be an African and not have to be Mr. Paul Robeson every hour of the day. I am not sure where I will go. For myself, I belong to Africa. If I am not there in body, I am there in spirit."

Robeson said he had not found being an African or of dark skin had hampered his progress in life. Rather, he thought it had assisted him.

"But my individual success in life does not matter in the least," he added.

"My own father, my own brother, cannot go where I go. They cannot come in behind me. I do not want that sort of thing.

"It is no use telling me that I am going to depend on the English, the French, or the Russians. I must depend on myself."

Feels No Inferiority

Speaking as "a colored man wandering through the world," Robeson bared the impression which comes to a black man even when he is the feted darling of whites and said, "For myself, I have never had a feeling that I am in any sense inferior. We know we are intelligent. We prove it every day. I do not see why we cannot place a higher evaluation upon ourselves.

"I definitely believe that the future of the African is tied up with the people of the East, not with those of the West."

'DE LAWD' RETURNS TO CITY PASTURES

Patriarchal Negro Actor, Here for Second New York Run, Warns Mayor on Heaven.

HAS NEVER MISSED A SHOW

Harrison Finds It Hard to Step Out of Character After 1,652 Performances.

In a tiny corner room in the Negro Y. M. C. A. building at 180 West 135th Street, Harlem, the Lawd God Jehovah is in residence. A patriarchal Negro, with flowing white hair and kindly eyes, the 70-year-old Richard B. Harrison arrived yesterday from Baltimore and his 1,652d performance in "The Green Pastures." A second New York run will begin on Tuesday at the Forty-fourth Street theatre.

The Lawd was promptly bundled into a taxicab and rushed down to City Hall to be greeted by the Mayor after his long and profitable absence from the city. There the former Pullman porter and Chautauqua player who is now regarded as the Edwin Booth of his race did a characteristic thing. When Mayor La Guardia asked him if he thought he (the Mayor) was going to meet any politicians in heaven, Harrison responded:

"What I'm worryin' about, Mr. Mayor, is whether the politicians is gonna meet you there."

It was "de Lawd" speaking, gentle but ever solicitous for his flock. Richard B. Harrison has played the Lawd so often, in so many strange townships and cities throughout the country (203 of them)—never missing a performance or even a single cue—that he finds it hard to step out of character.

"Even bein' de Lawd ain't no bed of roses," he said yesterday, throwing back his head, reflectively. "That's my best line, I guess.

"And my most dramatic scene, I think, is where de Lawd leads the old, blind Moses up the mountain, up Nebo's Mountain. 'I'm agonna show you a land a million times nicer than the land of Canaan,' says de Lawd to Moses, while the choir of angels is chanting 'No Ways Weary, No Ways Tired.' It's a quiet scene, but it either gets tremendous applause or none at all. In the silent houses you can hear sniffles and a few sobs."

Although two generations of cherubs have outgrown the Fish-Fry scene (the play is now in its third generation), the Lawd still wears his original wide-brimmed black felt hat, his original Prince Albert suit, his original shoes. The hat has been blocked about twenty times; the suit has been cleaned about a dozen times; the shoes have had new half soles and rubber heels once. All have been worn for five steady years of trouping.

"The Lawd does a good deal of walking about, you know," said Harrison, beaming.

Meanwhile he has worn exactly 137 dozen white lawn neckties—he stopped and figured it up on the back of an envelope—one necktie for every performance. They can't be used twice. He also occupies his original swivel chair and sits at his original roll-top desk.

Other players have come and gone in the cast of "The Green Pastures," but Charles Winter Wood, the Lawd's understudy, has never had a chance to play the rôle. When Gabriel shouts the dramatic entrance cue, "Gangway, gangway for de Lawd God Jehovah!" it is always Harrison who responds, a living embodiment of the monotheistic idea.

'I Am at Home,' Says Robeson At Reception in Soviet Union

Soviet Art World Pays Tribute to Famous Negro Singer

By Vern Smith

MOSCOW, U.S.S.R. — "This is Paul Robeson, the greatest American singer!" declared the famous film director, Eisenstein, introducing Robeson to a reception in his honor, attended by nearly all the celebrities in Moscow's theatre and art world. The reception was given in the "House of the Kino," palatial club house of the workers of the movie industry.

I repeat the words of Eisenstein, master of ceremonies at the reception, not by way of informing the public as to who Robeson is, for that is well enough known, but to show the tone of the feeling of the workers and the artists of the Soviet Union towards this visiting Negro singer, son of a slave in the United States—to show the wholehearted appreciation of these Russian sons of serfs who now are freed by their own efforts.

The reception was long and brilliant and lasted until about 2 a.m. But somehow in the course of it Robeson found time to answer a few questions from the Daily Worker correspondent.

I began with the obvious: "Have you noticed a race question in the Soviet Union?"

An undercurrent of laughter rumbled under Robeson's big mellow voice as he answered: "Only that it seems to work to my advantage!"

Racial Equality

And then he explained. He has been studying the Soviet Union for two years, studying the Russian language also for that length of time, has been a regular reader of the Pravda and Izvestia for months, and knows something about the solution of the race question here. He knows that the Soviet theory is that all races are equal—really equal, socially equal, too, as well as economicaly and poitically. He expressed deight but no surprise when I informed him of the election to the Moscow Soviet of the American Negro, Robinson, working in the First State Ball Bearing Plant here.

But what he admitted he had not been expecting was the simple, wholehearted, affectionate welcome that lay in store for him. Robeson declares himself that he knows he has made a sufficient place for himself by his singing and acting, that even in the capitalist world some of the bitterest aspects of Jim-Crowism and white chauvinism are not applied to him. But it is just this feeling that a condescending exception has been made of him that is missing here. Here there is just the enthusiastic joy of Russian workers and artists, they of their fathers also once slaves of capitalist and landlord, who now welcome in addition a man they feel is a brother artist from abroad coming with a real desire to honestly know and understand the new life they have made for themselves.

"I was not prepared for the happiness I see on every face in Moscow," said Robeson. "I was aware that there was no starvation here, but I was not prepared for the bounding life, the feeling of safety and abundance and freedom that I find here, wherever I turn. I was not prepared for the endless friendliness, which surrounded me from the moment I crossed the border. I had a technically irregular passport, but all this was brushed aside by the eager helpfulness of the border authorities. And this joy and happiness and friendliness, this utter absence of any embarrassment over a 'race question' is all the more keenly felt by me because of the day I spent in Berlin on the way here, and that was a day of horror—in an atmosphere of hatred, fear and suspicion."

Commenting on the recent execution after court-martial of a number of counter-revolutionary terrorists, Robeson declared roundly: "From what I have already seen of the workings of the Soviet Government, **I can only say that anybody who lifts his hand against it ought to be shot!**

"This is Home to Me"

"It is the government's duty to put down any opposition to this really free society with a firm hand," he continued, "and I hope they will always do it, for I already regard myself at home here. This is home to me. I feel more kinship to the Russian people under their new society than I ever felt anywhere else." It is obvious that there is no terror here, that all the masses of every race are contented and support their government."

Robeson commented on the absence of slums, on the huge building of workers' apartments in the factory districts, such districts as are invariably slums in capitalist cities. He declared that he will make an extensive study of the club life of the Soviet worker, especially as the clubs are centers of instrumental and vocal musical training, and of dramatic art.

Research in Primitive Art

Robeson has developed a theory, based on his knowledge of Central Asian folk music and drama, and on his recent three month's experience in Africa in connection with the filming of a motion picture scenario based on African life, that a new vehicle of expression, not drama, and not opera, can be evolved from these arts of primitive peoples. He sees certain underlying consistent bases in all this art of primitive civilizations. He hopes to supplement his observations by a study of Chinese folk music and drama.

He has selected the Soviet Union as a most proper center from which to conduct his researches, and as the only country giving him unstintedly the social and other environment in which he can systematically complete his research and work towards this new form of artistic expression. He says that he intends to remain in the Soviet Union until about the middle of January, then will have to return to England for the final completion of the film on African life and to wind up his other affairs there. Then sometime during 1935 he will come with his whole family to the Soviet Union for a prolonged stay, working on his researches and on the first steps of the new form of drama and opera, meanwhile singing and acting in the Soviet theatres, and moving pictures.

Sings in Russian

At the reception given in his honor here, Robeson sang, besides several Negro workers' songs and spirituals, four selections in the Russian language: two from the opera Boris Godunov, one old folk song and a Cossack lullaby. Hearty applause and the voiced opinion of those present testified to his progress in the rather difficult Russian language.

He has deliberately and for a long time been laying plans and preparing to move to the U.S.S.R. as the most suitable center for the important work of artistic innovation which he has in mind, and because he has decided on the basis of much evidence that it is a place where a man may do such work with greatest freedom and facility. He said in his interview that he is more than satisfied that the Soviet Union is just such a place.



PAUL ROBESON

GREEN PASTURES' DELIGHTS AUDIENCE

Grand Theater Filled Twice For Pulitzer Prize Play Of 1930

So much already has been said and written about Marc Connelly's Pulitzer prize play of 1930, "The Green Pastures," that any additional comment (which could be nothing but laudatory) seems superfluous.

It is the consensus of many, if not all, of those who witnessed one of yesterday's two performances at the Grand Theater, that the celebrated play was magnificently presented. The easy, natural dialogue, superb singing, clever continuity, and elaborate stage effects and scenery formed a rare combination that will be long remembered.

The author's efforts to present the living religion of the more ignorant Negro of the Deep South—just as seen by the negro—have been successfully realized. Old Testament stories are unfolded in an amusing, but reverent way—the negroes' Heaven—"de Lawd" smokes a 10-cent seegar and there are fish-frys every week.

All this, of course, sounds startlingly sacrilegious. But such is not the case. Rather, one feels within a short time after the curtain has risen the deep, underlying religious fervor of the race depicted.

It is doubtful if a more capable cast or choir could have been found. The players possess melodious, rich, voices, and Richard B. Harrison, as "de Lawd," is remarkably impressive. As much could be said for the other chief actors. Be that as it may, few have received greater ovations here than did Harrison, Doe Doe Green, Emory Richardson, and several others in leading roles.

The author's own comment upon the play possibly gives a better idea of its origin, purpose and development than could be expressed otherwise:

It follows:

"'The Green Pastures' is an attempt to present aspects of a living religion in the terms of its believers. The religion is that of thousands of Negroes in the Deep South. With terrific spiritual hunger and the greatest humility, these untutored black Christians—many of them cannot read the book which is the treasure house of their faith—have adapted the contents of the Bible to the consistencies of their everyday lives.

"Unburdened by the differences of more educated theologians, they accept the Old Testament as a chronicle of wonders which happened to people like themselves in vague but actual places and of rules of conduct, true acceptance of which will lead them to a tangible, three-dimensional heaven. In this heaven, if one has been born in the district where fish frys are popular, the angels do have magnificent fish frys through an eternity somewhat resembling a series of earthly holidays. The Lord Jehovah will be the promised comforter, a just but compassionate patriarch, the summation of all the virtues."—R. H.

Theatrical- 1935

Individual Troupes, etc.

LAWDS NEW AND OLD

Times 3-24-35

The Chief Part in 'The Green Pastures' Having Gone to a Good Actor

By BROOKS ATKINSON.

THE Lawd need have no misgivings. His part in "The Green Pastures" has fallen into reverent hands. After filling the understudy's post in the wings for five years, Charles Winter Wood stepped into the great part on that ominous afternoon of March 2 when Richard B. Harrison collapsed in his dressing room. Now that Mr. Harrison has gone to a good man's reward, Mr. Wood is regularly responding to the most stirring entrance cue in modern dramatic literature, and he is playing the rôle like a man who respects the destiny that has descended on him. He is of slighter build than his noble predecessor; his movements about the stage are a little nervous. But the lower tones of his voice, which he is learning to use, have the calm resonance of a shepherd of believers. Although he has not yet had time to fill the vast measurements of the part and does not sustain in every scene the grave deliberation of a great, lonely, sympathetic figure, his playing is firm with sincerity. Particularly in the most compassionate scenes when the play gives him its best support—like the march into the Promised Land—Mr. Wood has the character "The Green Pastures" requires of its people.

* * *

FOR Mr. Connelly and Mr. Stebbins respect the beauties of their Negro miracle play and know that the character of the Lawd is essential to its fulfillment. No suave performer or artful elocutionist could carry a part that has so many sacred implications. Mr. Wood, who is now in his sixty-ninth year, has had the breeding and education that make him aware of his present responsibilities. He was born in Nashville, Tenn., the son of a Methodist parson. He was educated at Beloit College, Wis., and then became a teacher at Tuskegee Institute. After ten years there he won a Rockefeller scholarship and earned his Master's degree in the philosophy of education at Columbia. Returning to Tuskegee, he taught English, drama and public speaking until he was engaged to understudy the part of the Lawd soon after "The Green Pastures" opened five years ago; and during all that time he shared with the other members of the company a deep veneration for Mr. Harrison. His job now is formidable; he has to follow a great man in a part that is of considerable importance to the American drama and the Negro race. To lovers of the play it is comforting to realize that the rôle has gone to a man who respects its high tradition.

* * *

IF Mr. Harrison had to go, let us be grateful that he went at the high point of his career. He had left a trail of glory all through the country, promoting good-will for the stage and his race; and New York had just had an opportunity to renew its affection for him. Since "The Green Pastures" was born here, the return on Feb. 26 was a homecoming, and the warmth of its reception was in large part a token of the love New York had for him. Simple goodness is one of the imponderables in a tumultuous and shrill city. Complexity in human life stands in awe of simplicity of spirit. Through five years of general fear and disaster Mr. Harrison had applied himself earnestly to the task of living up to a mission that had come to him late in life and that called upon all his inner resources. His only fear had been the possibility that he might be found wanting. A few weeks after "The Green Pastures" opened I had an opportunity one evening to ask him the perfunctory question of how he liked to play the part. The room was full of gossips, actors and publicists who were gathered in exclusive groups. Against the wall Mr. Harrison and a companion sat a little stiffly, but determined not to look reproachful. When I took the liberty of speaking to him, Mr. Harrison courteously rose and the earnestness of his tone was a rebuke to idle chatter: "I don't feel that I've begun to get into my playing the things that are in that wonderful part," he said. "Every night I try to do the best I can, but I haven't got all of it yet. I don't feel that I am big enough for it. But I think it is improving me. My landlady says that I am more patient than I used to be before I was playing in Mr. Connelly's drama."

When he appeared on the stage on the occasion of his homecoming it was obvious that, just as he hoped, he had grown in stature. He had taken the cares of the Lawd on his own venerable shoulders. Success had not relaxed his vigilance. It had deepened his humility and made him the spokesman for the religious impulse that slumbers in all of us.

* * *

NO, there can never be another Lawd like Richard B. Harrison, the son of slaves. Nature does not repeat her triumphs in series. In fact, it is almost as though Nature learned by accident. Up to the age of 65 there was little in Mr. Harrison's life to lead any one to suppose that he could stir so many hearts and represent so much grandeur and awaken so much reverence among jaded people. When the part was offered to him he hesitated lest he do anything sacrilegious. Right up to the moment of his entrance the whole undertaking was fraught with danger. Many of us who are now devoted to the play and his memory will not soon forget the tension of the moment just preceding his entrance at the opening performance in 1930. Mr. Deshee's Sunday school class had been comic and touching. The celestial fish-fry, with the disarming homeliness of its imagination and the rapture of the spirituals, had been humorously tender. "Gangway for the Lawd God Jehovah!" Gabriel shouted, and we held our breath. Who could meet the challenge of imposing words like those?

* * *

WE soon found out. For just at that moment Mr. Harrison stepped quietly from the wings in the black frock coat and white bow tie of a country preacher and with a look of paternal benignity. He stood there like a man apart from the common breed. Although his speech was familiar his manner was slightly reserved; he conducted himself like one who understood completely and expected to take full responsibility. He lost none of his artless majesty by personal association with the creatures of heaven and earth, for he was set apart by grace. We shared his emotions; we regarded his judgments as final. Our hearts weeped when the sin of the world grieved him, for we believed in him implicitly. That was a glorious performance on the opening night of the play. But when he returned five years later it was easy to see that he had grown in wisdom and mercy. When the real "Gangway" was called on March 14 he must have found the transition easy

DUKE ELLINGTON IS COMING HERE

Telegraph

Internationally Known Negro Musician Will Give Concert, Play for Dance

4-2-35

Duke Ellington, the internationally known Negro musician and composer who gave wierd muted brass effects to American jazz, will bring his orchestra to Macon tomorrow for a concert and dance, the first beginning in the Macon auditorium at 8:30 p.m.

Macon

Recognized as the aristocrat of Negro orchestras, Ellington's band came up through Harlem's Cotton club, two American music contests in which he was named King of Jazz, tours of Europe from one of which he has just returned and long engagements in exclusive American clubs.

Composer of Creole Love Call and Black and Tan Fantasy in which is emphasized the brass arrangements which virtually every band playing popular music now uses, Ellington in recent years has successfully written another type of music, Sophisticated Lady and the current Solitude.

Ticket Sale Begins

Ivy Anderson, billed as the California Blackbird on Ellington's numerous radio and Victor record programs, will appear here with the orchestra after a long tour with Publix theater chain using those shows from coast to coast.

Tickets for the concert and dance will go on sale in the auditorium box office at 10 a.m. tomorrow. Promoters said last night many out-of-town requests have already been received. Admission prices for the concert are 85 cents per person with the auditorium reserved half and half for white and colored patrons. The same price will be charged for the dance at which white persons may sit in the balcony. For the double feature, $1.30 per person will be the fare.

Duke Ellington's Program Varied

Telegraph

King of Ivories Plays for Concert and Dance Here

4-4-35

Duke Ellington, king of the ivories and syncopation in general, transplanted a bit of Harlem in the Macon auditorium last night at a concert and dance that was feverishly applauded by a scant 800 persons.

It was Ellington's night. Without benefit of musical scores, the Duke's 14 artists breezed through the cream of the bandmaster's original compositions.

Macon

In the hour's repertoire of song hits were Black and Tan Fantasy, Ebony Rhapsody, Creole Love Song, Mood Indigo, It Don't Mean a Thing, Rockin' in Rhythm, and his latest success, Solitude.

Most applause, however, was dutifully awarded Ivie Anderson, torch singer, who gave the audience several novelty numbers sung in the most approved Ethel Waters manner.

Whites and Negroes sat entranced as Ellington's nimble fingers beat a sophisticated piano accompaniment to the finest reed and brass combinations to be found in a Negro jazz orchestra.

Greatest interest was shown in the Dpke's rendition of the favorites, particularly that of his muted trio of saxophone, cornet and piccolo wailing sweet and low to the haunting strains of Mood Indigo.

A dance followed the concert.

—F. N. H.

Duke Ellington Here for Dance

Orchestra Will Play at Concert and Dance Tonight

Duke Ellington, internationally known as the Paul Whitman of Harlem, accompanied by the 14 Negro musicians who form his famed jazz orchestra, arrived here today for a concert and dance to be present in the Macon auditorium, starting at 8:30 o'clock tonight.

Also in the group of musicians was Ivie Anderson, torch songstress, who has been featured with the Ellington orchestra for several months. She will occupy the spotlight in several unusual song hits this evening.

Comprised largely of the compositions that have made the name Ellington famous, the concert will be open to both white and Negro patrons. The dance will be for Negoes, with the balcony reserved for white spectators during the dance.

Auditorium Halved

For the concert the auditorium has been halved, upstairs and down, for white and Negro patrons. General admission only prevails, with seats for concert and dance selling for 85 cents singly, $1.30 for both attractions.

Ellington, whose eerie melodies and rythmic orchestrations have been broadcast by both major radio networks for several years, is on a Southern tour conducted by Mills Artists, Inc.

The Negro artist first became noticed when he played the piano and conducted his six-man orchestra in a cellar night club in New York city on September, 1926. Spotted by Irving Mills, his rise to fame was meteoric, crowned by long engagements in the Cotton club in Harlem. Ellington has been featured on Victor, Brunswick and Columbia recordings, in motion pictures, musical comedy, concert and theater stages.

Being too White Is the Problem of Fredi Washington

NEW YORK (ANP) — Fredi Washington, starred as Peola, the dissatisfied daughter of Delilah in "Imitation of Life," who has been making personal appearances, has a "color problem" all her own, and it is not the one featured in the film.

The problem of color for Miss Washington is exactly the opposite of that of Peola. Fredi wishes she were brown.

"Oh, for the color of Nina Mae McKinney!" she cries.

Miss Washington must work as colored, but, as a matter of fact, she is not. Her skin is white. For that reason, she does not fit into many productions. She is too colored for white pictures and too white for colored. Thus her work opportunities depend upon the chance of something like Fannie Hurst's story coming along.

Going to Europe

She believes that her success upon the legitimate stage and her experience would enable her to open doors if she only had the right color. She doesn't want to be white, as Peola did. She would have greater opportunities if she were dark.

Being out of work, however, she will be able to leave with her husband, Lawrence Brown, for a tour of Europe with Duke Ellington's orchestra.

CALLOWAY'S BAND COMING TUESDAY

Sister of Cab to Play for Shrine Concert and Dance Here Tomorrow Night

Calloway hi-de-ho syncopation by the 12-piece orchestra of Jean Calloway, youngest of Cab Calloway's musical relatives, will be served up tomorrow night at a concert in the Macon auditorium and a dance to follow in the Shrine mosque.

The concert will begin at 8:15 p. m. and the entire balcony has been reserved for a Negro audience, it was announced yesterday by the Al Sihah Shrine patrol committee which is sponsoring the event.

The dance will begin at 10 p. m. and continue until 2 a. m. Concert admission will be 35 cents for adults and 25 cents for children, while the one-dollar-per-couple price of the dance is billed as an extra concession of the orchestra manager to further boosting ticket sales.

On a limited tour of the South, the orchestra has recently played the Plantation club in New York and the Cotton club in Chicago, it is said. It has played leading RKO, Publix, Fox, Fanchon and Marco theaters, meanwhile making several Victor Recordings.

Advance notices say Jean Calloway has been successful in catching the style of the internationally known Cab Calloway. This band itself is said to be en route to a Cuban and South American tour, after having recently played for a governor's ball at Tallahassee, Fla.

Members of the Shrine patrol committee sponsoring the event are C. Ferguson, A. M. Harrison, Isidore Putzel, A. F. Holt, Jr., J. Kennedy and Brooks Geoghegan.

Robeson Scores in London-Made African Film

LONDON, Eng.—Paul Robeson, noted singer and actor, added new laurels to his crown by his portrayal in an English-made film "Sanders of the Rivers," which had its premiere here Tuesday.

Robeson made an impressive figure of Bosambo, leader of a loyal African tribe, and his deep, rich voice, ever was more effective than in these native melodies. The production was chiefly remarkable for the African songs and ceremonials that were introduced, based on phonographic recordings actually made in the jungle.

Nina Mae McKinney also appeared in the film, but London critics claim she appeared too sophisticated for a native African lass.

Gatesville, N. C., Index
May 15 1935

Bertie Negro Wins Fame In Germany In Circus World

"King Walton," Bertie county colored man, has attained high fame in Germany and nearby European countries as showman and circus entertainer. He is brother of Pete Walton, of this county.

King's real name is Clarence Walton. He was born in this county. In his youth he went to Europe, and followed shows and circuses here and there for some time, with Roeckel's Circus and variety show. He has recently been trying to get in touch with his Bertie county relatives, and sent considerable data of interest to the Bertie register of deeds office. It includes photographs, circus scenes, showing him with his German wife; as a performer, and show manager, and scenes of his tents. In Germany, circuses do not move from day to day as in America, but pitch in a city for several weeks showing at a time, in some cases.

Footlights and Flickers

BY HARRY MARTIN

IN THE five years of its intermittent existence in New York and on the road, "The Green Pastures" has run up a total box office gross well in excess of $2,000,000, one of the more inquisitive among the New York newspaper fraternity has discovered.

Now, $2,000,000 is a tidy sum, to put it mildly, but the facts are that the Marc Connelly spectacle must have done much more than that in the way of business since it actually expended in salaries, transportation costs and what-have-you exactly $1,995,767.64 and since it is a known fact that "The Green Pastures" has been financially successful.

The largest portion of the total amount spent by the management of this production twice seen here went to the actors. These negro performers were paid a grand total of $769,924.50 in salaries. Other employes, stage crews, electricians and such, received $329,240. The combined total for actors and employes reached more than a million dollars.

Authors of the play have received $296,563 thus far and the royalties will continue to roll in as long as "The Green Pastures" continues in circulation. It is to go on tour again this fall. Actual production cost in the beginning, preparation of scenery, technical effects, lighting and similar items, was close to $70,000. Office expense took $57,240 more.

Innumerable minor notations are to be found on the company's books, insurance, $8,145," "Hall Johnson, choir director, $2,800," and such.

Of particular interest to me, however, is the hitherto unreaveled fact "The Green Pastures" actually lost money in the first week of its history. Actual expenses for that first week on Broadway totaled $13,000. Receipts were only $9,000. But what a difference a few weeks made!

JARBORO IN AIDA

NEW YORK, May 16—(ANP)—Saturday night's presentation of Aida at the Hippodrome by the Chicago Grand Opera Company saw Catherine Jarboro again in the title role. Critics declare that Mme. Jarboro is showing better at each rendition of the famous piece.

Morganton, N. C., News-Herald
February 22, 1935

AUDIENCE PACKS HOUSE TO SEE HEAVEN BOUND

800 People See Shelby Negro Players Present Pageant of Negro Folk Lore.

ON WEDNESDAY NIGHT

A packed house of approximately 800 people saw the pageant of Negro folk lore, "Heaven Bound," presented by the troupe of Shelby Negro players in the Valdese high school auditorium Wednesday night.

The audience was very deeply impressed with the performance. Many of those who saw it said it was the best play of its kind they had even seen. Members of the cast praised the audience, saying it was very receptive and orderly.

The Valdese Methodist church, who sponsored the performance here, was very well pleased with the outcome. The pastor, Rev. George Franklin Hood, received many thanks from members of all churches for sponsoring it.

Theatrical-1935

Individual Troupes, etc.

Last Tour With Harrison Sacred Incident To Mercedes Gilbert

Journal and Guide

Says De Lawd Never Sought Special Favors And Was Always Veru Humble

NEW YORK—(ANP)—It seems strange that I have always been able to write about the many interesting incidents of "The Green Pastures" company, and now find myself so stunned and grieved, I can hardly put on paper the most sacred incident of my life, The last tour I made with De Lawd, Richard B. Harrison. 4-6-35

So much has been said about him as De Lawd but there is so much that could be said about him as the gentle, kindly man as we, the members of "Green Pastures," knew him. Norfolk, Va.

How as a star he was more humble than the smallest cherub, sharing with us his honors, and our hardships which he could have easily escaped. How he always refused any special favors, Laurence Rivers, Inc., offered him if we were not also included.

Waited His Turn

At southern railroad stations where, on our arrival, taxis were scarce, he always waited his turn, and saw that the women of the cast were taken care of first; sometimes I rebelled against him doing so, but he would laugh and say, "It's all right, daughter, I can wait."

Many mornings when we had to leave towns around six we would come to the depot sleepy and in a grouch, but he was always cheerful and smiling and on several occasions I happened to be standing near him when he turned to me and said happily, "Gee, but this early morning air does make a body feel good." It shamed me and put me in a better humor.

And so it was always his smile leading us on, singing in our hearts his favorite song "Lawd I don't feel no ways tired" and making the world in which we lived brighter. Everyone everywhere loved him and although our time in each city was limited, he always arrived at the theater early, and was the last to leave, so that he might have time to meet as many of the people who visited his dressing room as possible.

It could truthfully be said, no greater love had any man than Richard B. Harrison. He would have laid down his life for his fellow man.

De Lawd Was Good Dancer and Popular in His Prime

Star Observer 4-12-35

WASHINGTON, D. C.— When the late Richard B. Harrison was a younger man he was quite different from De Lawd of "The Green Pastures" it is revealed by Henry E. Slaughter, an old friend of this city.

Recalling his acquaintance with the great actor Mr. Slaughter declares that Mr. Harrison was a handsome man in his prime with black curly hair. He was a great dancer, he says, and was very popular with the women.

"When I first came in contact with Richard Harrison, I was a cub reporter on the Louisville Champion, Louisville, Ky., in 1891," says Mr. Slaughter.

"Mr. Harrison came there from Windsor, Canada, where he had been living. At that time he was an elocutionist.

"I remember when he came into the newspaper office to talk with Horace Morris, at that time editor. Harrison was looking for publicity as an elocutionist, and wanted to know whether he could get his picture put in the paper.

"When he took the role in 'The Green Pastures,' he was prepared to take the leading role because of his long experience. It wasn't luck as some would have you believe because Harrison was well prepared and was waiting for the opportunity.

Very Popular

"He was a fine young fellow when in his prime, full of life, nice physique, curly black hair. He became so popular in Louisville that he stayed there for some time and became socially prominent there.

"He recited in all the churches. One of the popular pieces he recited was 'Alaska.' And another was 'Down on the Rio Grande.' He also recited the 'Bells' and 'The Raven,' by Poe. He made a special hit with his rendition of the humerous poem, 'Then You Remember Me,' taken from the opera, 'The Bohemian Girl.'

"As a young man he was entirely different from what he became in later years. He became quite sedate as he grew older."

THE LATE RICHARD B. HARRISON

It was in the spring of 1931, Palm Sunday, to be more exact, that the writer was first privileged to meet the late star of "The Green Pastures" show. Although it was then more than a year old, the premiere performance having been given on March 26, 1930, the success of the production, from a histrionic, as well as financial, angle, had still furnished material for newspaper stories.

One of these stories, in summary of his earlier life, related that Mr. Harrision had worked at one time as a Pullman porter. That assertion, it was afterward learned, was not true. However, it was the key that inspired the writer's visit to Mr. Harrison's apartments, which at the time were at 110 West 139th street.

Two trips were expended before the popular actor could be seen, although that wasn't due to any fault of his. It was the caller's if anybody's. But that need not be gone into at this time. It will be enough to say that the caller was courteously received on his second trip.

Just at this point an indulgence is begged. This is to permit this humble mourner to lay his bit of floral wreath upon the newly-made mound of Richard B. Harrision.

Everyone who came into contact with Richard B. Harrison, whether casually or generally, was immediately impressed with him. With some, it was the unaffectations. With others, it was his graciousness and simplicity, and with still others it was the combination of artist and Christian which he so sincerely personified.

But to the writer he was an earthly illustration of even more than those impressions. He was to him a God-like man. There was just that something about the personality and bearing of the man which made him seem somewhat

Club when they gave their second
apart from the everyday materialism of this world.

That visit to his apartments four years ago left that impression on this person's mind. Mr. Harrison had been encountered at different times and in different roles since then, but the impression remained the same.

But returning to the subject that he had never worked as a porter, he had worked for the Pullman Company. He had been in the auditing department for five years. During his employment, which was under T. H. C. Robertson and his assistant, J. F. Byrd, the merger between the Wagner Palace Car and the Pullman Sleeping Car Companies was consummated.

In relating some of the highly technical details of the consolidation, the writer complimented Mr. Harrison on the excellency of his memory, "Oh, that's nothing," he smilingly replied, "memory is one of my working assets."

He then went on to relate other incidents which occurred during the time he was a Pullmanite. It was his opinion that Negro porters owe their employment in the Pullman service today to the Pullman family and ex-Governor Frank Lowden of Ilinois who married one of the daughters.

When Marshall Field became one of the dominant stockholders in the Pullman Company he wanted to supplant Negro porters with Filipinos, said Mr. Harrison, and would have done so if the Pullman heirs, led by Frank Lowden, had not put up such a stiff fight against it.

He also recalled the birthday gift of a horse and buggy, costing $1,000, which the porters presented to the founder of the Pullman Company, George M. Pullman. He thought that the price of the gift, which was a munificent sum in those days, didn't help the porters any, notwithstanding that it was given with the best of intentions.

Although he had never worked as a porter, Mr. Harrison had a high regard for Pullman porters as a whole. He spoke of them as a "fine body of men." He exemplified his sincerity in that respect when playing at Chicago in 1932.

The Pullman Porters Benefit Association was holding its annual meeting at Chicago, Mr. Harrison was playing there at the time, and was invited to the Y. M. C. A. Building, which housed the delegates, to make an informal address to the body. Before leaving he said he would like as many of the gathering as could find it convenient to attend "The Green Pastures" show. So tickets for a party of sixty-five were procured a few evenings later, which so pleased Mr. Harrison that he remarked to one of the officers, whom he had known for years, that it was the largest and best looking delegation of the race that he had ever seen at the show.

Richard B. Harrison has gone to the God he served and trusted but he has left behind a memory of immortal worth and fame.

Pastures Green For All

Times 4-28-35

By BOSLEY CROWTHER.

DOUBTLESS the most sacred institution in the American theatre during the past five years has been the venerable production of "The Green Pastures," which concluded its sixth theatrical season and its second New York engagement concurrently last evening at the Forty-fourth Street Theatre. While going to and fro on the earth and up and down in it during that time, this modern morality play, inno-

cent of the smudge of worldliness, has brought felicity and spiritual experience to countless thousands of mortals who have glimpsed through it for a few fleeting hours an ingenuous vision of purest exaltation.

But "The Green Pastures" has been, too—if it isn't sacrilege to mention it in the same breath—one of the most expansive public benefactors, in the point of money dispensed for various services rendered, that the commercial theatre has ever produced. There is scarcely a section of this country which has not profited to some extent, materially as well as spiritually, from a visit of this calm peregrinator. To put the amazing matter bluntly—and in comprehensible dollars and cents—there has been distributed by "The Green Pastures" in the way of expenditures during its five years, up to the beginning of last week—and exclusive of the initial production costs—a tidy sum of exactly $1,995,767.64.

* * *

This bewildering total of disbursements, compiled from the ledger books of Producer Laurence Rivers (Rowland Stebbins) by his able and obliging factotum, Miss Ethel Gordon, who was as surprised as any one else when she got started adding them up, represents the costs in salaries, transportation, authors' royalties, advertising and all the myriad other odd expenses of campaigning "The Green Pastures" from the evening it opened at the Mansfield Theatre on Feb. 26, 1930, right through its four long road tours and down to a week ago last night—omitting nothing. It represents a literal cornucopian patronage of common carriers, hotels and merchants throughout the land. And although the office of Producer "Rivers" was loath to show the other side of the ledger—for obvious reasons of policy—it is safe to presume from these expenses and the fact that the production has continued to exist for so long that the gross receipts of "The Green Pastures" have been well over $2,000,000. That, in fact, is a conservative estimate.

The natural questions which arise whenever one speaks of expense are two: what for and how much? And when one is speaking of something close to $2,000,000, one might as well be prepared for big answers. Well, the biggest single item of expense on the books of "The Green Pastures" for the five-year period has been the salaries paid to the acting company, totaling in that time some $769,924.50. This amount of money, spread out over a company of eighty persons, has manifestly filtered down into thousands of obscure channels in every part of the country in which the production has been shown, for the players made their own arrangements for board and lodging, not only while the company was in New York but also on tour, and paid their own bills out of their earnings. As an economic agent for the circulation of wealth, "The Green Pastures" has done its part.

Obviously, the greatest slice of this salary money was paid to the company during its first New York engagement, which extended from Feb. 26, 1930, to Aug. 30, 1931—a period of seventy-nine weeks. In this time, the acting company received $331,800 in salaries. Following the New York run, the play was taken to Chicago and was shown there and in cities as far west as the Coast during the remainder of the season of 1931-32. During that forty-seven-week tour $197,000 was disbursed in salaries to the company. The following Fall—the fourth season of the show—it opened in Boston and played a thirty-four-week tour in that cultural capital and other "key" cities of the East and Middle West, distributing $97,444 to the actors. The fifth season—that of 1933-34—began in Roanoke, Va., and carried for only twenty-four weeks through the South, so that a minimum seasonal total of only $66,168 was expended for actors' salaries. Last Fall the show went South again before coming in to New York for its second Broadway engagement, and, during thirty-one weeks outside and in, laid down a total of $77,112.50 for the company.

These totals do not include either the salaries paid to the stage crew during those particular periods nor the wages paid to what is known as the "staff"—the stage manager and his assistants, the company manager and the "advance men" who went ahead of the show while it was touring and whipped up the local excitement for it. For the stage crew, which, when touring, comprised about fifteen men and perhaps a few more when in New York, the management of "The Green Pastures" has spent $173,240 in the more than five years of its existence; and a total of $156,000 has been checked off in wages for the staff.

The second item of greatest expense has been the royalties paid to the two authors, Marc Connelly (who also staged the production) and Roark Bradford, from whose original story the play was adapted. The sum of money which the play has earned for these two gentlemen in the past five years—and five lean years they have been for most people, too—has been phenomenal. To be exact, it has been $296,563—to be divided between them according to their own private arrangements. During the first New York engagement alone, "The Green Pastures" paid its authors $123,076 in royalties; and the season during which it went to Chicago and the Coast returned them $79,289.

Third in importance on the list of expenses has been advertising, which includes not only newspaper displays but also bill posting, sign painting and the numerous other incidentals which fall into this column of the ledger. The total figure for this item has been $210,525, of which $68,441 was spent during the first New York engagement and the remainder on the road. This total does not include, however, two particularly heavy items: printing and photographs. For printing alone during its lifetime "The Green Pastures" management has spent $21,560 and for photographs $4,697.25.

Strange as it may seem, the expense of the railroad transportation figures fourth on the itemized account of the management, despite the extensive touring that the play has done and the thousands of miles that it has covered. The exact figure is $94,966.90. The tour to Chicago and the West Coast ate up $33,573.95 of this amount; the tour to Boston and the "key" cities $12,592.94. The first southern trek called for $24,988.01 worth of railroad tickets and the second southbound journey, ending up here in New York this past Winter, exactly $23,646. If these sums do not total up to the figure stated at first, it is because $166 was charged off to railroad expenses during the first New York engagement of the play. Add that on and see if it doesn't come out right.

Still the itemized expenses given do not reach the grand total presented in the second paragraph of this story. That is because such items remain as "to Hall Johnson, choir director, $2,800"; "to newspaper clipping bureau, $1,080"; "to insurance on production, $8,145"; "to League of New York Theatres, $1,650." Further, $57,240 has been charged off to office expenses during the five years that Producer "Rivers" has been steering "The Green Pastures" about. Robert Edmond Jones, the scene designer, has received $3,900 in addition to the sum originally paid him for preparing the production—this additional sum representing a bonus of $50 per week which he received while the play was in New York.

Not included in the grand total of expenses above is the original cost of the production, which amounted to about $70,000. But very definitely included are the frequent expenditures of funds for keeping the scenery and costumes in repair. It is reckoned that this little item alone would come close to equaling the original cost of the production. A new treadmill, installed at one time, cost $9,500 by itself. But how is one to strike an accurate total when, almost weekly, such items have appeared on the ledgers as "to General Flower Decorating Company, $32"; "to wardrobe, $8"?

And even though all the items have not been mentioned above—such expenses as transfer and haulage, extra stagehands, broadcast charges, occasional refreshments for the company—still enough are included to demonstrate adequately that "The Green Pastures" has spent a lot of money. The fitting conclusion for this article, however, was observed at the bottom of the two columns on the ledger for the first week of the play's performance. Those two columns showed expenses for that week to have been in the neighborhood of $13,000; receipts, about $9,000. In other words, "The Green Pastures" closed its first week in the "red."

Mr. Robeson's New Part.

Mr. Paul Robeson has during the last few days appeared in a play which gives him a part different from any of his others, and also has a story which will have deep interest for thoughtful men and women all over Africa, be they European or African by race. It is entitled "Basalik," and the author, Mr. Peter Garland, has imagined an African Chief who, through missionary friends and other means of information, has convinced himself that he and his people are quite able to get on alone, and need no *concessionnaires* from Europe to help in developing the country. In pursuing this policy—which is the policy, by the way, of the Basuto people to-day—he comes into clash with the Governor of a neighbouring British Colony. At a certain stage the Chief concludes that the only thing which will bring his Excellency to reason is the kidnapping of his wife, and he kidnaps her, and treats her with the utmost respect and aloofness—rather too much, perhaps, for her taste, for Basalik is an eminently attractive person. Of course, in the end her Excellency is returned to her husband, and Basalik and his people are left in peace, and alone.

It is a fine idea for a play, and Mr. Robeson makes a superb Chief, but I am afraid the part has in it nothing like sufficient scope for his great powers. "Emperor Jones" had such scope, yet even that ran for only a brief period in the West End—why, I have never been able to understand, for to see it is a landmark in one's playgoing life.

And as Afro-American.

"Stevedore," an American play by George Sklar and Paul Peters, which ran for nearly a year in New York, is to be produced on May 6 at the Embassy Theatre, Swiss Cottage, with Mr. Robeson in the leading part.

Mr. Robeson is interested in the play, the scene of which is laid on the docks of New Orleans, because he feels that it is the first play to show the Afro-American as he is in the contemporary world. The play is up to date and reflects the relative positions of the races in the U.S.A. to-day. The gradual development of Lonnie Thompson, the part which Mr. Robeson will play, is not only the development of an individual, but is also a comment on the possible development of the race.

The production of "Stevedore" is in the hands of Mr. Andre van Gyseghem, who produced "All God's Chillun Got Wings" for Mr. Robeson about two years ago.

Theatrical - 1935
Individual Troupes, etc.

"I WANT NEGRO CULTURE."

A DISCUSSION OF HIS PLANS FOR A NEGRO THEATRE IN LONDON.

By Paul Robeson.

All the world knows by now that I have faith in the future of the Negro. I believe that Negro culture merits an honourable place amongst the cultures of the world. I believe that as soon as Negroes appreciate their own culture, and confine their interest in the European to learning his science and mechanics, they will be on the road to becoming one of the dominant races in the world.

But the trouble is that the Negro has lost faith in himself. Slavery and the white man's machines have been too much for his confidence. He has repudiated the best in himself, tried to find salvation by imitating Europeans. In the nature of this imitation he has made a most serious mistake.

Realising, quite rightly, that a nation is ultimately judged not by its might but by its culture, he has set out to try to absorb Western arts. What he has not understood is that culture cannot be put on from the outside. A certain artificial grace may be achieved by such means, but only at the cost of strangling the natural creative impulses. That is too big a price to pay, and the race which pays it can never be an influential people.

That is the tragedy of the Negro at the moment. It could cease to be his tragedy tomorrow if something gave him back his self-respect. Nothing would do that so quickly as to find himself being accorded respect by Europeans.

At present white men are apt to take him at his own estimation. It is true that certain people of discrimination have freed themselves from prejudice and pronounced with respect and even enthusiasm upon Negro music and Negro art. But these are still too few to affect world opinion. The mass of people does not know them. Least of all does the Negro know them. He continues to accept the valuation of the ignorant mass.

The one way to change his views is to demonstrate his worth practically and win world recognition for it. That was my problem. How best demonstrate to the world the quality and possibilities of Negro culture? Well—being an actor—my thoughts flew to the theatre.

If one could make a start by establishing before the whole world a permanent Negro theatre giving performances whose quality the critics recognised, the seeds of Negro self-respect might be planted and the great swing back to African traditions begun.

Now, whenever I make that statement, I find that people misunderstand me. They imagine that I am advocating a return to grass huts and the jungle. Nothing is further from my mind. I want to see my people win a place among the great nations as educated equals, not as some quaint survival of more primitive times.

I want to see them master the European's machines and learn his control over nature. I want to see them use these to win the wealth and power which bring that liberty and leisure in which a great culture can flower. When they have that liberty and leisure they will not need to strain after the white man's culture—they have their own complete traditions developed to a stage perhaps comparable with that of England before the Reformation and Renaissance.

Out of these traditions will grow with spontaneity and power an art perhaps comparable with that of Elizabethan England—but unique art, Negro art, yet as far removed from the Negro art we know as modern British poetry is from that of Chaucer.

I do not think this is an impossible dream. Once remove the initial barrier—the Negro's lack of faith in himself and his traditions—and anything might be achieved.

Paul Robeson's Critics

WHENEVER PEOPLE begin to boast that they are more sophisticated than their father, something comes along to show them up. If there is anything the world should have outgrown long ago it is the identification of an actor personally with the parts he plays on the stage. Paul Robeson, for instance, has a part in a motion picture, "Sanders of the River," in which he appears as an African chief who aids the despoilers of his people instead of resisting them. A number of well-meaning people have condemned Robeson for accepting such a role; they somehow feel that he advocates it in his personal life.

If their logic were carried out, there soon would be no actors and no plays. An actor who played the part of Iago, Macbeth, Brutus or Mr. Hyde would be tried and hanged for his stage crimes, and an actress who appeared as Camille, Nana, Milady de Winter or Becky Sharp would be ridden out of town on a rail. The decimation of Hollywood villains would be appalling. No opera singer would dare appear as Mephistopheles or Hagen lest he be shunned when off the stage by all who knew him. On the stage, as in real life, one cannot always have the part of a hero.

"An Actor Cannot Eat His Ideals," Is Robeson's Defense of His Playing the Uncle Tom Role in London Film

NEW YORK. — Paul Robeson arrived in America aboard the S.S. Majestic, Tuesday, accompanied by Mrs. Robeson to face in his native land many questions concerning his contradictory actions during the past year.

Mr. Robeson was called upon to explain why on the one hand he should renounce England and endorse the liberality of Russia and before the year is up return to London and play the role of the cringing chieftain in "Sanders of the River" who sold out to British imperialism.

That Mr. Robeson's role in the British-made film has attracted world-wide attention was proved when the far off Cape Town, South African, newspaper gave credence to the story that Mr. Robeson had been tricked into playing the role, charging that the ending, was changed from the original shown to Mr. Robeson.

The original theory that Mr. Robeson had been tricked appeared in the Liberator in which Tom Wells said:

"'It is most unfortunate,' writes Mr. Wells, 'that Paul Robeson was trapped by producers into playing the shameless Uncle Tom role of Bosambo.'

"'However, it was heartening to know that when he recognized how he was duped, he registered his protest at the premiere showing of the film in England.'

"It is stated that Robeson played the role intending to portray African customs and culture. 'After Robeson finished acting,' continues Mr. Wells, 'the producers mutilated the film in such a way that it gave an entirely different impression from what Robeson had been led to believe.'"

Had Eyes Open

William N. Jones, AFRO editor, just back from the Soviet Union, however, advances another theory concerning Mr. Robeson's acceptance of the role and is of the belief that the actor took the part with his eyes open.

The rumor is current in Moscow, Mr. Jones says, that Mr. Robeson's retreat from Moscow was due to his wife who did not like the Russian scheme of things and persuaded her husband to abandon his communistic views in exchange for hard cash offered by the British motion picture industry.

Because of the influence of Mr. Robeson and the ultimate effect his approval of communistic principles might have on other darker people, the British imperialists were anxious to talk business, it is said, and Mr. Robeson received greater financial consideration than he would have got had he not made the Russian gesture.

Mr. Robeson, after appearing in concerts in and about New York, will leave for Hollywood to take a leading part in the making of the new Universal Pictures' film, "Show Boat."

Since Robeson's success in Eugene O'Neil's "Emperor Jones," followed by his appearance in the British film, "Sanders of the River," his services for film work has been in great demand.

Bring Chieftain

Robeson was to have taken part in the new British film, "Cecil Rhodes," now being made in London, but the company finally decided to bring a chief, the grandson of Le Benguila, the last king of Matabeles of Southern Rhodesia, to play the part of his grandfather, from whom Cecil Rhodes stole the gold mines.

As a result of the new arrangements, Robeson was able to accept the American engagement. He is well acquainted with the part as he took part in "Show Boat" when it was produced at the Drury Lane Theatre in London; but his part for the film has been specially re-written.

In addition to the famous song, "Old Man River," he is having some new songs written by Jerome Kern.

The film is being produced by Carl Laemmle, Jr., and James Whale, while Irene Dunne and W. C. Fields are also in the cast.

Answers Critics

Mr. Robeson was interviewed by Ted Poston of the Amsterdam News upon his return, Tuesday.

Said the news:

"The artist answered this criticism, Tuesday. 'To expect the colored artist to reject every role with which he is not idealogically

in agreement,' he said, 'is to expect the colored artist under our present scheme of things to give up his work entirely — unless, of course, he is to confine himself solely to the Left theatre.

"'Under such an arrangement, I might as well give up my singing, my concert work, everything. To say that I had no right to appear in "Sanders of the River" is to say that I shouldn't have appeared in "Emperor Jones" — that I shouldn't accept the role in "Showboat."'

Changed Last Minute

"The much-criticized film, 'Sanders of the River,' Mr. Robeson stated, was not originally planned as an empire-building epic. The first scenes were shot in Africa fully a year before he assumed his role, he said, and the film was intended as just another Edgar Wallace thriller. The imperialist angle was placed in the plot during the last five days of shooting the actor reported, when Korda (London Film Productions) decided to follow the lead of Hollywood and at the same time tie the venture up with the king's jubilee.

"The picture was such a great success, financially, he revealed that Korda has decided to film the life of King Christophe with Mr Robeson in the title role. After this picture is completed, he said, he feels sure that he can persuade Korda to present the life of Menelik II on the screen.

"'That would really be worthwhile,' the actor stated. 'And of course it would have to be done in England or Europe. Could you imagine a black king being treated seriously in Hollywood?'"

Al Jolson as "De Lawd"

It is rumored that Warner Brothers are contemplating the filming of "Green Pastures" with Al Jolson in the stellar role. This seems incredible, for certainly that role is no place for a comedian. As Sept. 28 is the late Richard Harrison's birthday the suggestion is being made that this date be used to send protests to Mr. Jack Warner of 321 West 44th St. urging him not to cheapen and degrade "Green Pastures." As one of the officials of the Federal council well says: "Film it, if he will, we do not protest that; but keep it worthy of the high spiritual purpose by which Richard B. Harrison made it America's great religious drama."

NOTED TENOR AT WALDORF

Hayes Represents Race at N. Y. Herald Tribune Forum

Signal honor was done to fourteen million colored Americans when Mr. Roland Hayes, celebrated tenor, was invited by the New York Herald-Tribune to represent his people at their Fifth Annual Forum on Current Problems, which took place at the Waldorf Astoria in New York on October 15th, 16th and 17th.

The subject of the forum was "America Faces a Changing World," with Mrs. William Brown Meloney, editor of the Herald-Tribunte Sunday Magazine, as chairman.

Hayes Stirs Audience

The subject matter for the afternoon session on Wednesday, Oct. 16, was "The Rise of Culture in the United States," and under the title of "Some American Songs," Roland Hayes, immaculately attired, stood before a vast and very representative gathering and sang six numbers as only he can sing them. Mr. Hayes chose as his selections "The Crucifixion," "God is So High," "Sit Down, Sister," "Keep Me from Sinking Down," "Little David," and "Mother to Son." The last named is a poem by Langston Hughes, which Mr. Hayes had set to music and is an exaltatoin of a slave mother to her free-born son telling him how to fight the battle of life. The vast audience was stirred to wild applause both by the artistry of the singer, but more particularly by the significance of his message.

Notables Present

Among the notables present at the Forum were Mrs. Franklin D. Roosevelt, Hon. Norman H. Davis, Hon Mayor F. LaGuardia, Hon. Josephine Roche, Hon. Ogden Mills, Gov. Earle of Pennsylvania, Dr. John Erskine, Miss Helen Hayes, stage star; Manager Edward Johnson of the Metropolitan Opera and many others.

Special addresses were broadcast to the sessions by President Roosevelt (from the Carribean), Sir Samuel Hoare and Lady Rhondda (from London), Hon Paul Renard (from Paris), and Hon. Paul Van Zeeland (from Brussels).

Many Get Chance on Broadway as Season Opens

AFRO Theatrical Editor Finds Race Well Represented on Main Stem.

ETHEL WATERS, JO BAKER TO STAR

Returning Idol of Paris Faces Tough Spot.

By RALPH MATTHEWS

NEW YORK — Broadway has again taken on a slightly darker hue as the new theatrical season opens with colored shows and colored stars holding their own along the main stem.

With "Porgy and Bess," the only all-colored production in the downtown sector, boasting of a cast of sixty-odd and enjoying a high rating which forecasts a lengthy run, it is little wonder that many of the Harlem folk have been encouraged to try another venture downown, and many rumblings about forthcoming productions are in the wind.

With Fletcher Henderson back at the Roseland Ballroom after an absence of several seasons, and other big-name bands getting a chance to show their wares at the ace cinema houses, the music-makers are likewise getting a cut in on some of the big dough that the actors are cornering.

Ethel Scores

Ethel Waters, after her brilliant success last season in "As Thousands Cheer," is in a fair way to repeat her success in "At Home Abroad," with Beatrice Lillie and many other big box-office stars. Richard Huey is now entering his second year in the Alex Yokel smash hit, "Three Men on a Horse." Huey is still head man in the No. 1 Broadway company, while Leigh Whipper is playing the same character in the play with the Chicago company. The Yokel office announced Saturday that they are now rehearsing another company for the road, but were not yet ready to announce who would get the role of Mose as several were trying out for the part.

Josephine Baker Back

In the meantime, Josephine Baker returned to America to make her first American appearance in ten years in the new "Ziegfeld Follies," which opens sometime in November.

This will put both Miss Baker and Miss Waters under the Shubert banner. Speculation is rife, both on Broadway and in Harlem, as to whether there will develop any rivalry between the two first ladies of the stage.

Of the two, it is admitted that Josephine has the hardest row to hoe as Ethel is an already-established box-office attraction on Broadway, while Josephine, while the tops abroad, is practically unknown to the ever-changing Broadway arena.

Even the Shubert office expressed apprehension to this writer Saturday concerning what type of reception Miss Baker would receive. The Shubert officials are as much concerned about how Harlem feels toward Miss Baker as it is about her Broadway reception.

Jo Lays Law

While Harlem is generally enthusiastic in welcoming back returning celebrities, it has been very cool toward Josephine because of her announcement that she favored Mussolini's conquest of Ethiopia. She did attend a party in the ritzy downtown section, given in honor of George Gershwin and the "Porgy and Bess" cast, Thursday night, but Miss Baker has not been seen in any of the swank Harlem retreats and the Shubert office announced that she was believed to be in Chicago, where she will remain until rehearsals for the "Follies" get under way.

New Hughes Play

While these events are taking place in the musical field, Broadway is also awaiting the premier of "Mulatto," a new tragedy by Langston Hughes, which will mark this young writer's debut on the white way. While most of the cast is white, Rose McClendon and a few others will get parts in the offering.

It might not be amiss to state that although we have no hand in the business at the Ethel Barrymore Theatre, where Shakespearean stock is being presented, the past week saw "Othello." with the town loud in its praise of the acting and no squawks because the players were all white.

Theatrical – 1935

Individual Troupes, etc.

The Mayor and de Lawd Discussing Politicians and Heaven



Herald Tribune photo—Frank

Mr. LaGuardia, with feet on the hearth, and Richard B. Harrison, of "The Green Pastures," in City Hall

De Lawd,' Back In His Harlem, Is Getting Bald

That's Only Change Made in Him by 4 Years on Road in 'The Green Pastures'

Reopens Here Tuesday

flesh by now. Everybody that's ever been in it feels the same way."

Although he has amassed half a dozen honorary degrees on his tour, he confessed yesterday that they didn't mean much to him simply because he did not know what they meant. He had met lots of Governors and Mayors on his trips—seven Governors and fourteen college presidents greeted him on his seventieth birthday with telegrams—but he explained those meetings by saying he had a good press agent.

When he and his troupe of seventy-one rolled into Pennsylvania Station yesterday from Baltimore, the first thing "de Lawd" did was to drive to City Hall and be received by Mayor F. H. LaGuardia. They chatted for ten minutes.

"Tell me, Lawd," the Mayor asked, "are there any politicians in Heaven?"

"You better ask me, Mr. Mayor, will you see any politicians in Heaven," replied "de Lawd" with considerable emphasis on the second "you."

"Road" Hard on Lawd's Hair

Even with all the battering of endless one-night stands, "de Lawd" was in splendid health. The only change which the years on the road had made in him was a recession of the hair from his already high forehead.

Three things stood out most in his memory in connection with this last road trip, which had gone as far west as Amarillo, Tex., as far north as Toronto and as far south as Miami. The first was the reception he got in his home town of London, Ont., which he had not visited in fifty years; the second was the inconsiderate treatment which he received as a Negro in northern cities, and the third was the meeting in St. Louis with the descendant of the family which once owned his mother as a slave.

"It was a great day in my life," he said, "when I stepped off the train in London. There was my brother Tom and my brother Will—he's a sort of jack-leg preacher—and my sister Victoria—she was named after Queen Victoria and never got over it—she has all the dignity of a queen in everything she does—and there was the Mayor and the city fathers, to escort me to my hotel. After the performance there was a supper and reception in the little church where my mother and father, who had escaped from slavery in the South, had been married in 1854. The town gave me a fine picture of my mother with a little brass plaque on it to commemorate the event.

But He Remembers Bologna

"They didn't know anything about all the cheese and crackers and sardines and bologna I ate before I ever found any success."

He ran over briefly his early days of selling newspapers on the street; of going to Detroit, where he "hopped bells" in hotels and occasionally wangled a pass to the theater from a guest; of learning Shakespearean parts and daring to go on the road fortified with fifty recitations and three plays of Shakespeare, letter perfect in all parts; of his years of giving lecture recitals in small halls to members of his own race, and finally attaining the eminence of teaching elocution and dramatics in several colleges and being on a Chautauqua circuit when called for his present role.

The most surprising thing to him on the trip, he recounted, had been the attitude of certain Northern cities toward him and his troupe because of their race. He had been led to believe by the enthusiasm of their reception in some cities early in the tour that "the bars were down," but he found it otherwise. He was not surprised in the South, he said, because he had expected it all along.

But Madison, Wis.!

"But I didn't expect it in Madison, Wis.," said "de Lawd," more in sorrow than in anger. "Madison is the home of the grandson of William Lloyd Garrison, the noted abolitionist, and yet in a temperature of 25 degrees below zero we were refused accommodation at the hotels and we passed the night in the railroad station, some of the women and [illegible] all night long. Mr. Garrison, who is dean of the law school there, did not know anything about it, I am sure.

The same thing happened at other places, notably Rochester, Minn., he said, where the excuse "all rooms filled" was given not only at the hotels but at the Y. M. C. A. and Y. W. C. A. The worst states in this regard were Wisconsin, Minnesota, Michigan, Iowa and North and South Dakota, according to Mr. Harrison.

The only place where "The Green Pastures" was refused a hearing in all the long trek was in Lubbock, Tex. The least enthusiastic reception, from the box office standpoint, was found at Big Spring, Tex., where $600 was taken in. Other Texas towns more than made up for it, he said. The greatest enthusiasm was encountered, both in the theater and out, at Jacksonville, Fla.

In an era when the road is supposedly moribund, the Negro company went out and grossed upward of $750,000, bringing the total gross of the play to $3,000,000.

The smallest town played to was Harrisonburg, Va., but a good percentage of its 8,000 inhabitants turned out.

"They even came from 100 miles around," said the "De Lawd," with a beam.

It was in St. Louis that one of the most touching moments of the trip came to "De Lawd." He was in his dressing room after the play when a man, visibly affected, appeared and said that he was Henri Chouteau. The actor knew immediately that his visitor was a member of the Chouteau family of St. Louis, who had owned his mother until 1853. There was a moment of silence, then the two men shook hands with tears in their eyes. They talked for more than an hour and at the end Mr. Chouteau presented to Mr. Harrison an enlarged picture of the cabin where the actor's mother had been born.

Part of the imponderable rewards of the actor's life were the many persons who visited him in his dressing room and told him, amid tears, that the play and his performance had regenerated their faith.

Little Cherubs Grown 'Up Now, but Will Be There

When the curtain goes up Tuesday night at the Forty-fourth Street Theater on the 1,653d performance of "The Green Pastures," Richard Berry Harrison, who is by now almost synonymous with "de Lawd," will be wearing the identical costume which he wore on that opening night just five year ago when weeping women stood in orchestra chairs and threw their corsages onto the stage.

Not that the costume is the one he wears nowadays, "de Lawd," who returned to New York yesterday with his troupe, took pains to explain. No one stage costume could stand the wear [illegible] three and one-half years on the road, of traveling 40,000 miles, of visiting 200 cities in thirty-nine states and Canada. That costume was honorably put away in mothballs after the one-and-a-half-year run in New York and is now to be taken out only for the sentiment of the thing, on the occasion of starting the fifth year of a run which has already bettered "Lightnin'" and has only "Able's Irish Rose" to beat.

[illegible] to Harlem

Wedged in a little two-by-six Y. M. C. A. room at 180 West 135th Street, where he makes his home while in New York, "de Lawd" caused first a cloud of pipe tobacco smoke to issue from his mouth and then, after a musically rumbling [illegible]

"Of course, all of us have a world of sentiment about this play," he said. "Why not? It's flesh of our

Other Editors

IT SEEMS TO ME

By HEYWOOD BROUN

* * *

Road to Fame and to Glory.
Harrison Feared to Take It.
Perhaps the Lord Spoke.
His Faith Was Profound.

Planet
3-23-35
Richmond, Va

When the role of the Lord was first offered to Richard B. Harrison he was loath to accept it. The stage was a field unfamiliar to him and he had built up for himself through the course of many years a small circuit of churches and colleges where he appeared as an elocutionist.

No one could foretell whether "The Green Pastures" would survive or perish, and it was distinctly possible that there might be public resentment against the theme itself. Some of the Negro churches might very well take offense at Harrison's stepping on a stage and get themselves some other circuit elocutionist.

Mr. Harrison weighed all the factors carefully and decided to refuse the role. At 9 o'clock that night Marc Connelly was to call up for a final answer. Mrs. Harrison was in the room with him. She had agreed with him that this venture into the theater was too risky. And so it was all set that Richard B. Harrison should round out his days in doing Shakespeare recitations and readings from the Bible.

* * *

The telephone bell rang and Harrison picked up the receiver. "Yes, Mr. Connelly," he said, "I'll take the role. Yes, I'll be on hand for rehearsals at 10 o'clock tomorrow morning. I want you to know that you can count on me. I won't fail you."

* * *

The Ringing of a Bell.

The old gentleman replaced the receiver on the hook and turned to his wife with an amazed look upon his face. "That wasn't what I meant to say," he explained. "It was all decided. I was going to refuse. That couldn't have been me speaking. It must have been the Lord."

At any rate they could count on Richard B. Harrison, and he did not fail them. The record was 1,657 times. He missed not a single performance until he was seized with his mortal illness.

The First Night Performance.

I saw the first performance, and no actor ever carried upon his shoulders a greater responsibility than did this elderly elocutionist to whom the theater was an unfamiliar place. No player, to be sure, ever had written for him a finer entrance cue than that shout of Gabriel's "Gangway for the Lord God Jehovah." But the actor who has to walk out after that line is certainly, as you might say, on the spot.

If Harrison had bungled in any way on that first night "The Green Pastures" might very well have closed in a week instead of running for five years. His entrance had to mark a very sudden and violent change in mood. It was all right to laugh at the angels in the fish fry, but now it wasn't funny any more. If the audience chose to identify Harrison as a comic figure the whole enterprise sank on that instant from the misunderstanding.

The house was filled with what is called "a typical first night audience." It is not the most tender or sensitive sort of gathering. Broadway is sentimental, of course, but is given to laughing at the wrong things and in the wrong places. And it laughs too loud. And it thinks of the Negro as a funny man.

* * *

Enter Richard B. Harrison.

Richard B. Harrison walked out upon that stage and into a hush as deep as the morning of creation day. Before he uttered a single line he had already given a great performance. He did it with the carriage of his head, the set of his back and shoulders and the glow of the spirit which was within him.

The play went on to win its triumph and acclaim. It was not a particularly smooth first night performance. A few cues were muffed. Gabriel went dry in the middle of a long speech, and Harrison himself made a few minor slips. But this was all tolerably unimportant. When Gabriel called there was a man in the wings who had in his own person some of the aspects of deity.

His faith was profound, and in the days before he died I imagine that Richard B. Harrison must have speculated as to what the second trumpet call might be like. In him, of all mortals, there could flash a vague feeling, "Somehow, some time, this place I have seen before."

And I hope that this fine man and actor died with assurance in his heart that to another old trouper there had come the call to join the original company.

Views Of Other Editors

RICHARD BERRY HARRISON
(From the Springfield Leader and Press).

"Gangway! Gangway fo de Lawd God Jehovah!"

Over there, in a land where the tinsel is real silver and gold and the cherubs wear fleecy wings of star down, Gabriel trumpets the entrance of the Lord and the angels will look upon him as have we, as he strides in, majestically, solemnly, his baggy trousers, his frayed frock coat and white string tie, his silk hat a halo about his head, the simple, ecstatic dignity of his face a benediction.

Richard Berry Harrison, newsboy, waiter, pullman porter, actor, artist, has gone to that heaven he had portrayed so often. He died today in a New York hospital, "just plumb tuckered out." Harrison was a Negro but he belonged to all races. He became one of the greatest, if not the greatest actor of his day. For Harrison gave to the role which he presented, a depth of sincerity that transported us to his abode among the clouds.

No white man could have portrayed the part he hesitatingly undertook. He lifted what might have been a burlesque or a travesty to the heights of a sermon that seemed touched with a divine hand. As he gave to us the picture of the simple devotion of his people, he shamed us for our pettiness, our tawdry beliefs and our insincerity.

The Negro race, in the death of Richard Berry Harrison, has lost its greatest advocate. He came not prating of learning as did Booker T. Washington, not of freedom by the prowess of arms as did Toussaint L' Ouverture, but of honesty of heart and soul and simple faith. He, more than any other man of our time, has made all God's chillun akin.

The world today will sincerely mourn the passing of this good man and great artist, Richard Berry Harrison.



THE NEW LAWD OF THE "GREEN PASTURES": CHARLES WINTER WOOD, for Five Years the Understudy for the Late Richard B. Harrison, Who Now Succeeds Him in the Production at the 44th Street Theatre. (White.)

Theatrical-1935
Individual Troupes, etc.

RICHMOND, VA.
TIMES DISPATCH

FEB 23 1935

His Hat Still Fits

RICHARD B. HARRISON, who has played the part of "de Lawd" in *The Green Pastures* ever since it opened five years ago in New York, will appear in that role again on Tuesday night, when the play goes back to Gotham after 3 1-2 years on the road.

Interviewed in New York the other day, the celebrated Negro actor explained that he would wear the identical costume on Tuesday night which he wore at the opening. And he said he was stressing the fact that his hat would be the same "because I want folks to know I am wearing the same sized hat I wore when I took my cue that opening night from Gabriel: 'Gangway for de Lawd God Jehovah!'"

We have no difficulty in believing that MR. HARRISON'S hat is the same size it was when he began his ascent of the ladder of fame in 1930. Some men can stand success and some can't. Some have their heads turned by it, and some don't. RICHARD B. HARRISON is the type of individual who is unspoiled by the adulation of the crowd.

On the road tour which has taken *The Green Pastures* a distance of 40,000 miles, with showings in 203 cities in 39 States and Canada, his demeanor has been consistently dignified. Members of both races who have come into contact with him have been impressed with his high character, his excellent presence, and his hard common sense.

When he celebrated his seventieth birthday not long ago, he received congratulations from seven Governors and 14 college presidents. On the recently completed road tour he was awarded no fewer than six honorary degrees. But with it all, he remains the plain, simple, kindly man who received that tremendous ovation of five years ago in a New York theatre, and who has been getting similar ovations ever since. In short, he is a credit to his race.

Greensboro, N. C., News
March 10, 1935

WOOD MAKES GOOD IN 'GREEN PASTURES'

After 270 Dress Rehearsals He Finally Gets Chance to Play "De Lawd."

HE IS SCHOLARLY ACTOR

New York, March 9. — (AP) — Charles Winter Wood, kindly old negro understudy for Richard Berry Harrison as "de Lawd" in that fantastic fable of heaven, "The Green Pastures," might still be a professor of English at Tuskegee institute in Alabama had not Marc Connelly, the author, cornered his venerable star one day and ask for just reason why an understudy should not be provided.

"The Green Pastures" on that afternoon five years ago had blossomed into a hit.

"We can't let a $250,000 production hang by a thread. Suppose something should happen to Harrison?" cried Connelly.

An immediate call was sent out and more than 70 private auditions were given. Every negro actor within a radius of 100 miles, who looked the part, was tried.

Seeing how difficult it would be to replace Harrison in event of illness, Connelly approached the actor himself. "There must be someone suited to the part," he insisted, "someone who could understudy you and protect us in an emergency."

"Charlie might do it," said Harrison thoughtfully, "I know Charlie could do it, but the question is, could you get him?"

"Who's Charlie?" Connelly demanded.

"He's my old friend, Charles Winter Wood—he's head of the English department at Tuskegee institute."

So the man who went to Tuskegee with Booker T. Washington 30 years ago came to "The Green Pastures."

Every week for five years he rehearsed Harrison's role, which meant 270 dress rehearsals. But not until the other day did he answer Gabriel's cue, "Gangway for de Lawd God Jehovah!"

"I was so concerned over Dick, I couldn't thing," said Wood in his dressing room after the 1,660th performance of the play. "I had to fight with myself to gain control because Dick and I have been friends for 40 years."

Wood, born in Nashville, the son of a Methodist minister, went to Chicago at the age of nine to shine shoes and sell papers. By a happy coincidence, he turned a Shakespearean phrase while blacking the boots of Dr. Frank W. Gunsaulus, the famous clergyman, on Wabash avenue one day. Gunsaulus sent him to Beloit college, Wisconsin, where his aptitude for Greek won him a scholarship. Wood also holds degrees from Columbia university and Chicago Theological seminary.

His long career (he is 69) as educator and actor, includes interpretation of the classics on the stage as well as in the classroom. For two years he toured with his own Shakespearean company, composed entirely of negroes.

Plays "De Lawd"



CHARLES WOOD

'De Lawd,' Tuckered Out, Quits 'Green Pastures' to Rest a Bit

Harrison's Understudy, 69, Gets First Chance at Role Since Run Began in 1930

Richard Berry Harrison, who had never missed a performance in five years as "de Lawd" in Marc Connelly's fable "The Green Pastures," now at the Forty-fourth Street Theater, was too tired and worn out to play his part in yesterday's matinee. At 1:45 p. m., soon after the seventy-four-year-old Negro was found in his dressing room in a state of superweariness, he was sent in a private automobile to the Fifth Avenue Hospital.

The 1,659th performance of the play went on, with Charles Winter Wood, sixty-nine-year-old understudy, playing the stellar part. Wood had been understudy to Harrison during the entire five-year life of the play, but this was his first opportunity to take the part outside of rehearsal.

It was said at the theater that Harrison probably would be back in his part by Monday night, but Dr. M. J. Raisbeck, his physician, said that while he could not make any prophecy in that regard, he did not believe "de Lawd" would be able to return so soon.

"Harrison is not ill," he said. "He's just tired out. He's been doing a lot of one-night stands and all that sort of thing and he's not as young as he used to be. He needs a good rest and he's going to get it. Aside from being tired out, he's hale and hearty. He didn't have a heart attack. His heart is perfectly all right."

Harrison and Wood have been friends for forty-six years. They were boys together in Chicago. With "The Green Pastures" they have traveled 43,000 miles to more than 200 cities in thirty-nine states. After it had been ordered, despite his protests, that he was to go to the hospital, Harrison had his understudy brought to his dressing room. He told him what had happened.

"Charlie," he said, "hold me up. Hold me up. I'll be back in a few days. The world needs this play."

"I'll do my best, Dick," Wood answered. Wood, who had not known he was to play the part for the first time until he arrived at the theater, said later that he was not frightened, but his hardest task was to stop thinking about Harrison before answering his cue from Gabriel: "Gangway for de Lawd God Jehovah." He was asked what effect his five-year association with the play had upon him.

This "Lawd" Has Given Up Cards

"It's a great responsibility," he said. "I feel I can't even do some things I used to do and I've always been religious. My father was a Methodist minister. I used to play cards, but I don't now."

Mr. Connelly, who heard at 2 p. m. what had happened, hurried to the theater. He was pleased to find that although the understudy was not gifted with the special benignity of Harrison, he played the part well and was applauded for a long period at the end of the last act.

"He even waited for his laughs, which is unusual in an understudy," the author remarked.

Mr. Connelly said that the recent tour of the play had been strenuous for Harrison. Although an effort had been made to alternate a series of one-night stands with a solid week, it had not always been possible to do so. Since the return to New York there have been many rehearsals to break in new angels and other characters.

Harrison's Only Role

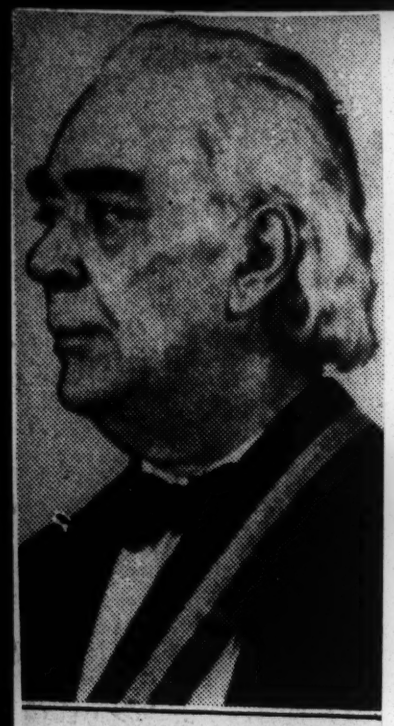
Harrison, who was obtained for the play through a casting agency in Harlem, had never appeared on the professional stage until he was engaged for the role of "de Lawd." He was born in London, Ont., of fugitive slave parents. For thirty-five years he toured this country and Canada as a drama reader. In 1928 he became head of the drama department of the Agricultural and Technical College of Greensboro, N. C., where he remained until 1930, when he was drafted for "The Green Pastures."

Despite his age, he has a good physique, and until yesterday had stood up well under the rigors of a production on tour. He has survived three Gabriels, three Moses, two Noahs and two archdeacons and has outlasted numerous cherubim and seraphim who had to be replaced because their voices changed and they outgrew their parts.

Wood was found in his dressing room smoking a cigar just after his first portrayal of the part. He said he was born in Nashville, Tenn., and had progressed from bootblack to "The Green Pastoures" in which he has played Abraham and other parts. He said he was the first Negro in America to operate a professional Negro Shakespearean company, which played "Richard III" in Chicago.

Wood obtained a Master of Arts degree at Beloit College in Wisconsin and a degree also at Columbia University, where he said his first teacher was Dr. Nicholas Murray Butler, now university president. Thirty years ago he went to Tuskege Institute, in Alabama, to teach. He left Tuskegee five years ago to join the company of "The Green Pastures." He was asked whether he was married.

"No," he said. "I've been busy."



Richard B. Harrison

Harlem Sketchbook

By THEOPHILUS LEWIS

I Lose a Friend

RICHARD B. HARRISON possessed a cardinal attribute of the Christian Deity. His life was an expression of a trinity of prime virtues. As an artist, he lived up to the finest traditions of the theatre; he was the highest type of Negro; his character included the noblest qualities of the spiritual heritage of humanity. If it is vulgar and the mark of a weak style to color description with many superlatives, his epitaph can be written in a simple declarative sentence. He was a great man.

Harrison was a twentieth century reminder that the theatre is essentially a religious institution. His genius was a throwback from the age of Clark Gable to the priests who starred in medieval mystery and miracle plays and beyond them to the mummers who cavorted in the Dionysian revels. He knew in his heart, to employ a Biblical figure, that the theatre is a great deal more than a house of mirth. He felt that the gift of eloquent expression had been given to him to lift up the human spirit. He never employed it for any baser purpose.

Still, he was not the least bit stiff or pedantic. There was nothing prissy about him. He was not esthetically self-righteous. There was a rich vein of humor in his nature, and he knew there is a time for levity in art as well as in life.

Of the many arts that make up the esthetic ensemble known as the theatre, the actor's art is one of the least stable. The actor's fame, as Keats might have said, is always writ in water. We can compare the plays of Shakespeare, Moliere and Ibsen and decide for ourselves which was the ablest dramatist. We can read "Oedipus Rex" and "Heartbreak House" and judge which play is stronger. But we cannot lay the acting of Burbidge and Talma and Harrison side by side and say which is superior. The uttermost the actor can do is to win the acclaim of his contemporaries. Harrison did that, so it is not presumptuous to say he was peer to the greatest actors in history.

While he was conceded to be the foremost actor of his time, no man ever conformed less to the conventional stereotype of an actor. He lacked the actor's usual exaggerated vanity. This was shown by his tolerance of unfavorable criticism. It has been said that he never received a bad notice. That was written by a reviewer who knew him only as the star of "The Green Pastures." At least once before he appeared on Broadway he was the victim of an unfavorable, and perhaps incompetent, review. I am the smart aleck who wrote it. And my original review of "The Green Pastures" was rather lukewarm. My comment, to borrow a thought from Ben Jonson, stopped far this side of idolatry.

It was the kind of comment for which other and infinitely less competent actors have offered to punch me in the nose. Harrison did not resent it. It did not make him any less willing to assist me in a field in which, without his help, I can hardly hope to advance. And he was not making a sanctimonious gesture of heaping coals of fire on my head.

My personal acquaintance with him was brief, too brief. Still, I believe I can truthfully say that, while the stage lost a great actor and the world a great man, I have lost a friend.

* * *

The Patriot

HARRISON, like most great artists, was intensely patriotic. He was proud to be a Negro. He was fully aware of the weaknesses of the race, but he believed its shortcomings were doubly offset by its virtues. He had faith in the destiny of Aframerica.

He never told me so, but I can divine that it was a patriotic motive that inspired him to accept the leading role in "The Green Pastures." It is well known that he hesitated a long time before consenting to accept the part. Any studious observer can see that it is the kind of play that can be "made" by a talented actor.

An actor who was the product of the Broadway tradition would have made it a side-splitting burlesque. A sensitive but skeptical actor could have made it a poignant satire of God's impotence. I am sure that Harrison accepted the part to make certain that the play would reflect credit on the religious ideology of his race. He knew our fundamental religious beliefs are noble in concept. He did not want to see them portrayed on the stage in ignoble terms.

* * *

The Man

A TRUE PATRIOT is always a real humanitarian. To preserve the dignity of any race is to exalt all humanity. After all, that is the function of the theatre, as it is of all the other arts.

To exalt the spirit of man, through the medium of art, is the most important work one can undertake. It is a task that can be assumed only by men of superlative courage. Harrison had courage plus. When the end came he wanted to go on. It is no mere figure of speech to say he was killed in action.

The last time I talked with him he had recently seen a popular motion picture. It was "The House of Rothschild," George Arliss starring. One of the lines had deeply impressed him. He thought it should be the theme of a Negro drama, closer to his heart than "The Green Pastures," and in which he hoped to star. The same line, slightly revised, epitomizes his life.

He walked with dignity.

ROSCOE C. SIMMONS EXTOLS GREATNESS OF R. B. HARRISON

Friend of "Green Pastures" Star Writes Story for Chicago "Daily News"

Chicago, Ill., April 6—That literary and forensic star, Roscoe Simmons, contributes through Lloyd Lewis, literary editor of the Chicago Daily News, a study of the late Richard B. Harrison that is the talk of all circles in this city.

Much of what was written by Dr. Simmons was evidently omitted, but his comparison of Frederick Douglass and Harrison is worth the story. As featured in the Daily News Simmons wrote:

"Your recent article on Richard B. Harrison is more easily read since his putting away. As the essayist in history you may, now and then, mistake generous impression for hard, drab fact.

"Mr. Harrison was a greater artist than "Green Pastures" permitted him to exhibit. He was no comedian but a tragedian, as deep as ever spoke the trumpet tones of passion. His theme in this ridiculous comedy convicted him into recognition of his art, which he had vainly sought for fifty years. He could do no better.

"The stage and all the world of art are white; likewise the printing press, books, banks and all forces of recognition.

"Mr. Harrison took on his part in "Green Pastures" with no small regret in the beginning. Both ambition and necessity chuckled him to take on the heavy lines. Here was a certain type of the American white man's conception of a certain type of the colored man's idea of religion. 'Green Pastures' was not his idea. At death you find Mr. Harrison a high churchman. The play is not the idea of hundreds of thousands of intelligent colored people, many of whom never saw it. They lent it custom and tribute, however, because through it, although but a box-office success of a religious absurdity that would have insulted any other race' among men and lasted only one performance, Mr. Harrison worked his recognition.

"The countless mourners in New York and Chicago mourned not 'De Lawd' but rather the curtain of one who, at 70, had captured recognition from the ruling people and won his letter in the fraternity of Man. It will be so with Jack Johnson, Joe Louis and Bill Robinson when they shuffle of the mortal coil. It was so with Bert Williams, although after the death of George Walker, who negotiated Williams into fame, he ceased to be a great comedian.

"You emphasize with fine sympathy the noble gentleness of Mr. Harrison's life by a fair comparison with what you call 'rancor' in great Frederic Douglass, who, as Theodore Tilton wrote, was 'the noblest slave ever set free.'

"I offer no defense of Douglass but venture an explation I beg you to charge to history. Harrison was born free; Douglass, slave. Harrison was born in Canada; Douglass in Maryland, then as now, as Mr. Mencken will testify, a hard territory for man.

"Harrison knew freedom from birth; Douglass never knew freedom at all until friends in England, to whose shores he had been hunted by Maryland, had purchased it for him in pounds and dollars. Mr. Harrison's parents, conducted to free Canada by the underground railroad line, were joined in wedlock by the church under the title of the state.

"Douglass had no father by law. The white gentleman who begot him was content with the news of the increase of his progeny, but not of his responsibility. Douglass' memory was filled with his mother, outraged, seduced, abandoned, enslaved!

"The wonder is not that Douglass suffered sever attacks of rancor but, rather—the elements being so amazingly mixed in him—that he had power to undo the spell and ascend the moral heights."

Theatrical - 1935.
Individual Troupes, etc.

"DE LAWD" ONCE NEWS REPORTER

ERIE, Pa.—A hitherto unknown part of the life of the late Richard B. Harrison, "de Lawd" in Marc Connelly's "Green Pastures," was brought to light here by John Kelly.

Kelly recalls Harrison when the latter was a police reporter in Chicago in 1899. Kelly was a night police reporter for the Chicago Times-Herald at the time.

Harrison Breaks Ice

"The operators' room was the customary hangout for reporters," Kelly said. "One night upon entering the room I was dumbfounded to find a Negro in charge of the switchboard. His appointment as an operator was brought about through political influence. Introducing myself to him, he extended his hand and said:

"'I'm pleased to meet you. My name is Harrison.'"

From that time on the two became fast friends. Harrison often le the reporter in on some good tips. At that time reports of burglaries, holdups and such things were kept in a big book, access to which was denied reporters.

Loyal To Friends

Kelly continued:

"At times, when opportunity presented, I talked with Harrison and gained his good will and trust. He was broad-minded and could see the fallacy of the police department trying to keep certain kinds of news from the press. He never did anything disloyal, but he often slipped me a memorandum or a piece of paper that was good for a column story."

His natural talent, however, would not allow him to stay on the police job very long. Later he played at the old Pekin theater, which was the first colored-owned and operated playhouse in the United States, Kelly said.

Harrison played the role of "de Lawd" from the time he was chosen in 1930 for the part until shortly before his death in a New York hospital March 14.

"Jo" Baker, Count Hubby As Advance Agent, To Return To U. S. After 10 Yrs. Absence

Negotiating For Appearance Here In A Schubert-Ziegfeld Follies; 'Jo' Anxious To Return To Native Soil

By EDGAR A. WIGGINS

PARIS, May—Josephine Baker, idolized "Darling" of the French stage and screen, will definitely return to America in September of this year for a Broadway production.

Her husband manager, Count Petito Abatino of Italy, who embarked for New York one month ago, has signed a 16-weeks ocntract with the Schubert-Ziegfield Follies for Mlle. Baker's appearance in a review to be produced by the eminent John Murry Anderson, who has seen each of Mlle. Baker's European reviews and knows her "style."

There is also a possibility of Mlle. Baker making a film while in America, as the Paramount people are exerting every effort to arrange a contract with the Count.

This information, the first given to any European collaborator, was revealed to me Tuesday night by Mlle. Baker in her luxurious, flower banked lodge (dressing room) in the Theatre Marigny, where I was summoned for the occasion.

Stunningly attired in a black velvet evening dress, with hair attractively arranged Parisian style, and but little "makeup" to magnify the loveliness of her countenance, Mlle. Baker, with

Stunningly attired in a black velvet evening dress, with hair attractively arranged Parisian style, and with little "make-up" to magnify the loveliness of her countenance, Mlle. Baker, with her cablegram just from America, attempted to apologize for information given in a recent interview which resulted in me writing an article to the effect that her return to America was indefinite, as though she should have possessed the uncanny power of foreseeing the coming of this event. (I merely mention this as an example of her profound consideration). But assuring her thot she by no means is at fault, nor I embarrassed we proceeded to discuss her proposed trip to America.

"It has been ten years," Mlle Baker remarked contemplatively, "since I left America. I wonder how will I find it now?" I understood the question the same as you would, and I was not trying to be funny when I answered: "In the same place."

Above all things Mlle. Baker is hopeful that Robert S. Abbott, publisher and editor of the Chicago Defender, whose friendhip she holds in the highest esteem will come to New York and visit her during her four months' engagement, if not to greet her upon her arrival.

Mlle. Baker's operetta, "La Creole," now in its seventh month in the Theatre Marigny, will terminate next week. Immediately afterwards, Mlle. Baker will journey to Tunis, North Africa, to make her second film with the Arys Fnlm Corp. of Paris. The first, namely "ZouZou, is, and has been running constantly in various picture houses in Paris since its premier showing last December.

Message of the Week

In Manhattan last week there arrived a man with a message. A tall, billiard-ball-pated, 46-year-old Negro named Garland Anderson he was ready to expound his message gratis for five nights in Town Hall, then proceed to Boston, Philadelphia and anywhere else his message was wanted. A leaflet announced that Garland Anderson's "World Tour" was sponsored by Very Rev. Richard ("Dick") Sheppard, Canon of St. Paul's, Chaplain to King George V. Further, Garland Anderson claimed the backing of Sir John Simon, icy British Foreign Minister. Less impressively, his New York sponsors were Bishop



International

NEGRO ANDERSON

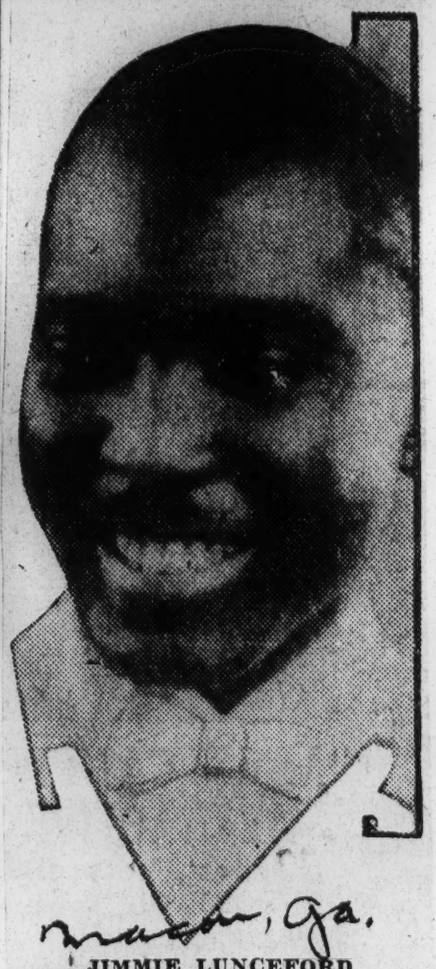
"You can do what you want if you believe you can do it."

William Thomas Manning, Dr. S. Parkes Cadman and Rabbi Stephen S. Wise, all three of whom le[illegible] their names frequently.

No stranger to Manhattan was Negro Anderson. Once a self-educated San Francisco bell-hop, he wrote an autobiographical play called *Appearances*, got it produced on Broadway in 1925. Called "clean" by kindly critics, it ran for three weeks, but did better in London. He began giving religio-psychological lectures, acquired a following at his "Tea Talks" at the Mayfair Hotel. He debated in Queen's Hall on "Christianity *v.* Spiritualism" with famed Journalist Hannen Swaffer. Last year Negro Anderson opened a temperance bar. His followers are planning to build a Temple dedicated to his message, which is simply, "You can do what you want if you believe you can do it."

Amplifying this last week, Lecturer Anderson said he might be called a Christian Scientist, psychologist, evangelist or Baptist, "but I do not claim to be any of these. I simply believe in the lessons of Jesus Christ." Asked if he thought he could become President of the U. S. simply by believing in it, he parried: "Ah! If! If I believed it! But I would not believe that. A woman in London asked me whether if she believed she were Queen Mary she would be Queen Mary. I said yes, that there was only one sane woman in England who believed she was Queen Mary, and she was Queen Mary."

Lunceford Band To Give Concert Here Wednesday



JIMMIE LUNCEFORD

Jimmie Lunceford, newest and youngest colored "king of jazz," will bring his nationally-known orchestra here Wednesday for a concert at 8:30 p.m. and a dance later in the Macon auditorium.

Because his orchestra presents smooth music as well as hot, Lunceford has followed Cab Calloway and Duke Ellington in popularity, playing long engagements at the Cotton club in New York, the Greystone Ballroom in Cincinnati and elsewhere.

The balcony will be reserved for white patrons at the Wednesday night concert.

Graduate of Fisk university, James Melvin Lunceford began his career with a college band which soon opened in the Cotton club. Since that time he has become a featured attraction over national radio hookups and made scores of phonograph records.

GREEN PASTURES AND THE RACE PROBLEM

By Dr. Kelly Miller

March 11, 1935.

Mr. Richard B. Harrison,
New York City, N.Y.

My dear Mr. Harrison:

I was very much distressed to read in the public press that because of illness you were compelled to forego the role of "De Lawd" in "Green Pastures" which you had played continuously since the organization of the company. Here is hoping you speedy recovery to your former robust health and strength.

I recall vividly the days when we used to meet in different parts of the country upon the same general mission—I to inform and enlighten the people through lecture and didactic discourse, and you, through readings and dramatic recitals. At that time it was impossible to predict the glorious future which lay ahead of you. Through some good chance or happy accident, you were inducted into the leading role of Green Pastures which you have made famous, and which in turn has made you famous throughout the nation, and, indeed, throughout the world. Your name easily takes rank with the great actors of our time. Although I am wishing you a speedy recovery, I can hardly say that I would like to see you assume that role again. The work is complete. Your task is finished. To gild refined gold, to paint the lily, or tint the sunset is a wasteful and ridiculous excess.

You have demonstrated to the world that art rises above race and color, class and caste. Green Pastures is but an epitome of the Bible which in turn is but a picture of the Hebrew soul turned wrong side out. Think of a Negro caste portraying Hebrew traits and character better than God's chosen people themselves could do. The simple, unsophisticated nature of the Negro constitutes the best medium and soul stuff upon which could be imprinted the primitive lesson which God had to impress on the human race.

Your interpretation of Green Pastures is a convincing instance of the function and mission of art as a solvent of complex and aggravating social problems. I am convinced that Roland Hayes in the domain of music, and Richard B. Harrison in mimic art, have done more toward a solution of our vexed race problem than all of the discussion and agitation since Emancipation. To relieve men of their prejudices they must be approached on the blind side. Forthright condemnation and direct denunciation have never made men more humane or Christ-like. By lifting all men upon the Mount of Transfiguration through art and song and story, they will be brought closer together in one ennobling brotherhood than by quarreling with them about their imperfections at its base. Music and art not only have charms to soothe the savage breast but to rob humanity of its savagery.

You will doubtless recall when you were playing in Washington, I had you meet a number of friends at dinner. The ardent agitators warned you not to appear at any play huose which seated its patrons by race. My philosophy was and is that the function of the artist is to perform his art and let those who will or may come to see and hear. He has nothing to do with local sentiment and seating arrangements. If any feel their sensibilities are wounded by such distinctions they have the God-given right to stay away. But with the performer, the play is the thing. I wrote a release to this effect some years previously when a similar predicament confronted Roland Hayes. You agreed with my philosophy. You have taken your cast through the South and have performed to hundreds of audiences and touched scores of thousands of hearts and have made them feel more kindly, and think more sympathetically of their fellow citizens different in color from themselves.

You have carried the ministry of art, purifying the spirit and ennobling the souls of men even of this pervert and prejudiced day and generation. You have built better than you knew, and great is your reward in the esteem of your fellowmen.

Yours truly,
KELLY MILLER.

Greensboro, N. C. Advocate
March 21, 1935

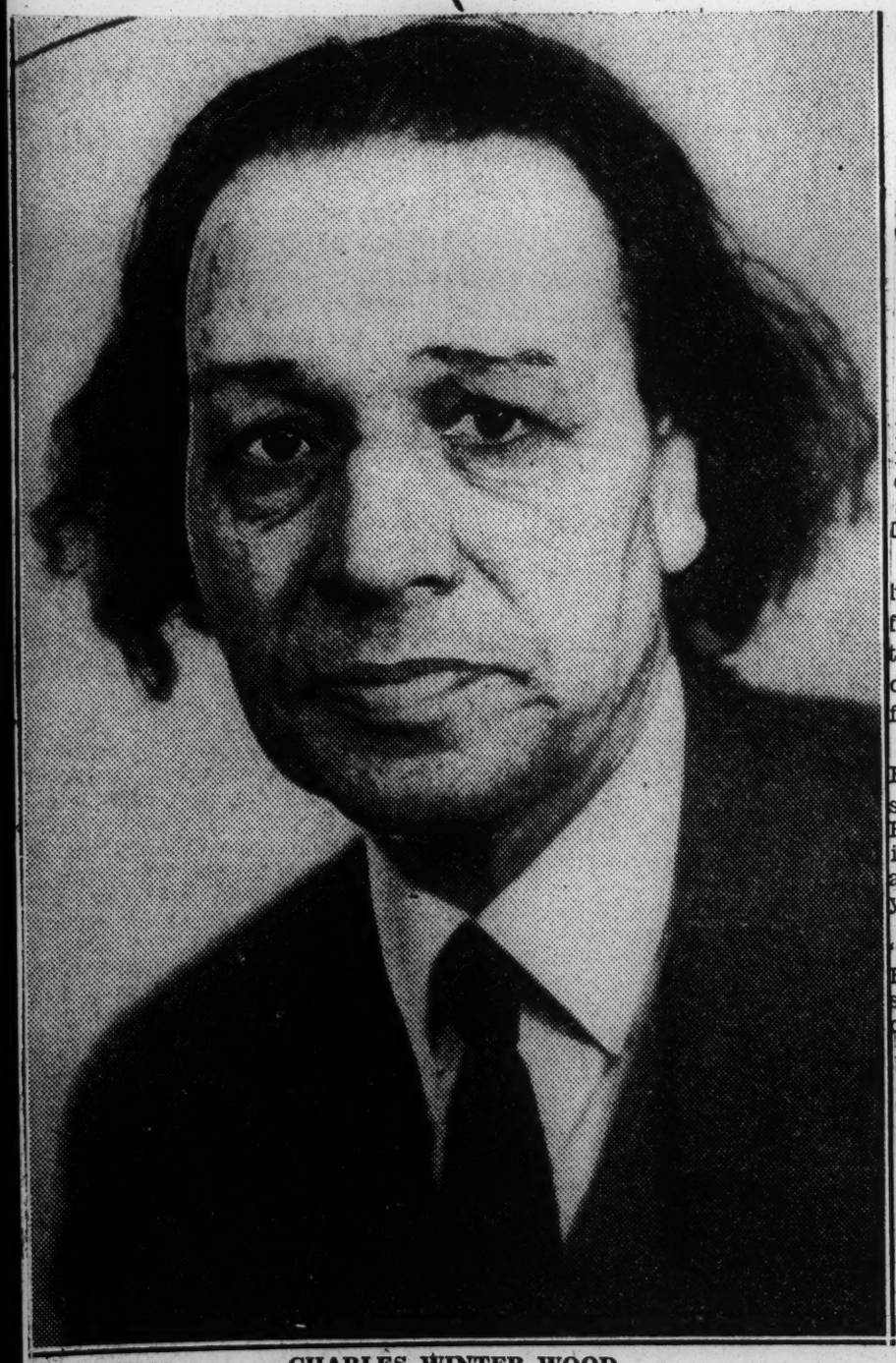
Funeral of "De Lawd" of "Green Pastures"

SEVEN thousand and five hundred friends and admirers gathered last Sunday in St. John's Cathedral, New York, for the funeral services of Richard Berry Harrison, the son of slave parents, who had attained world wide distinction by his part in "Green Pastures," which ran three years in New York, was on the road for two years and had just returned to New York to fill a return engagement.

In the five years Harrison had not missed a single appearance and was entering upon his 1659th appearance when stricken in his dressing room March 2, twelve days before his death. He had traveled 40,000 miles and literally wore himself out. The travel, the heavy part he bore in "Green Pastures," and troubled by the illness of his wife and daughter in Chicago were too much for this gentle, benign man to bear beyond the age of 70.

The most famous of negro actors spent seven years in Greensboro, N. C., as head of the department of dramatics in A. and T. College. This college last year gave him a doctor's degree and he had promised to return to Greensboro when his work was done with the play that made him a world figure. But providence had ordered otherwise.

Theatrical – 1935
Individual Troupes, etc.



CHARLES WINTER WOOD.

Bill Robinson Rescued.

HOLLYWOOD, Oct. 23.—(UP)—Bill Robinson, negro tap dancer of stage and screen, tonight was saved from drowning by a studio electrician when a raft on which he and John Boles, leading man, supposedly were fleeing from a prison turned turtle. Boles was thrown clear of the raft but Robinson was struck on the head by the heavy logs and went down instantly, unconscious.

De Lawd to Speak on Religion and Drama

Wood, Richard B. Harrison's Successor, Is to Appear at White Church

Charles Winter Wood, for five years understudy to the late Richard B. Harrison, who enacted the role of De Lawd in "Green Patures" and then filled the place for ten weeks, will tell of his experiences tomorrow (Sunday) evening at the First Reformed Church, white, at Jamaica avenue and 153d street, Jamaica, L. I. His subject will be the "Religious Element in the Drama."

Wood, who admitted that he is "in his 60's," has lived in Richmond Hill for 12 years. He refused to reveal the exact address, for fear that if he did, he would not have much time for himself.

Tragedy brought Wood his role. For five years he had been understudy to the 70-year-old Richard B. Harrison. The play opened in 1930 in New York, lasted for two years, and then went on the road for three years, covering 43,000 miles.

All this time Wood never played "De Lawd." But on March 2, in the Forty-Fourth Street Theatre, Harrison collapsed. The stricken actor called Wood to his side and whispered: "Hold me up, old man. The world needs this play."

Less than an hour later, Wood went on and received eight curtain calls at the end of the performance. The play, scheduled to close in nine weeks, was held over an extra week. Harison died twelve days after the collapse.

Wood, who was associated with Booker T. Washington at Tuskegee Institute for 33 years, is regarded as the first Negro in America to organize a Negro play group. The actor is now devoting his time to lecturing. His appearance at the white church tomorrow will be part of a union service under the direction of the Rev. Robert A. Watson, pastor. A choir will sing Negro spirituals.

Colored Boys Star In Latest George White's "Scandals"

NEW YYORK, Nov. 15.—(ANP) George White's new "Scandals" carries at the Shubert Theatre in Newark. It's a nimble and opulent revue that thumbs its nose at old man depression and displays as many magnificent ensemble scenes as any of the last eleven editions.

It has an abundance of splendid dance acts, including the Stanley Twins, Shea and Raymond, in eccentric steps and the three Were Brothers in acrobatic foolishness; but the absolute tops of all dance acts goes to the whirlwind offering by Sam, Ted and Ray.

Dressed as Haile Sellasie and a couple of khaki-clad Ethiopian subjects, this trio danced their way into the hearts of the audience to the extent of dimming all the performances. The house went mad.

To people of the theatre, Sam, Ted and Ray are Sam Greene, Ted Frasier, and Ray Winfield. As members of the Lou Holtz-Belle Baker unit they stopped all shows on the Metropolitan circuit, playing at the Place, Capitol and Radio City. In that unit they were "Tip, Top and Tall." Night clubbers must recall the wonderful dancing of those boys at the once famous Lenox Club.

MISS BEAVERS INTERVIEWED

Screen Star Tells of her Rise to Fame

By MONROE MASON

Louise Beavers, the famous colored screen celebrity, who scored a tremendous success in "Imitation of Life" which thrilled millions of movie fans in America ended a week's vaudeville engagement at the RKO Boston last Wednesday.

Between curtains the writer was granted a courteous interview including the gift of a beautiful autographed likeness of the movie star who delightedly answered many questions relating to the advancement up the ladder of fame.

A round face with a continuous sunshiny smile minus any make-up on a clear well moulded brown complexion, a head with dark hair in the latest styled bob on well poised shoulders, Miss Beavers acting as hostess made me welcome and expressed her willingness to answer any questions concerning her career. he said "I am a very poor talker, when an opportunity like this presents itself to say something about my public life. I don't want you to think I am modest or reluctant but words fail me, so if you will ask me some questions probably I can tell you quicker what you want to know."

This was the cue for me to start the interview in a manner which would bring results.

Prefers Screen

Among the questions I asked Miss Beavers were: Which do you prefer, the screen or the legitimate drama?

"I prefer the screen", she said, "it gathers a larger audience than the stage and I must truthfully say from the fan-mail I have received to date, the public has been very generous to me"

How long have you been in pictures?

"Seven long and delightful years and never have I regretted any of them. A girl like me with a racial handicap had to struggle and when the opportunity came I acepted my chance to make good, and carve out a career by my own efforts."

Was "Imitation of Life" your first masterpiece?

"Yes. Can you imagine my feelings and the delight I experienced when informed by the directors who adapted the Fannie Hurst novel for the screen that I had successfully passed the severe test? I had many barriers to hurdle in order to satisfy those driving, insatiable and taci-

turn makers of the 'movies' ".

Miss Beavers concluded the interview by saying she was sorry to leave Boston.

She left at midnight Wednesday for New York to begin a screen test in the character of "Aunt Jemima" in "Show Boat" which may be released early next year.

HAYNES & WOOD IN VAN FOR DE LAWD ROLE

Screen Production To Go Forward At Once

11-30-35

Authentic word has gone forth from sources close to Warner Brothers Studios in Hollywood that filming of the famous stage play, "The Green Pastures" will proceed at once, with Charles Winter Wood, as recently predicted in this newspaper, in the role of "De Lawd" which he played regularly from the time of Richard B. Harrison's death until the play closed some months ago.



Charles W. Wood Seeks role as "De Lawd" in "Green Pastures."

Delay in selecting the cast hinged chiefly on the unsuccessful efforts to have Dr. R. R. Moton take the 'De Lawd" role, first published reports of which appeared in the Journal and Guide. According to the Associated Negro Press, Daniel Haynes is a second choice to Mr. Wood. Haynes played a leading role in "The Green Pastures," throughout its stage career, and took the role of a preacher in the successful all-colored movie, "Hallelujah."

"Still A Comedy"

According to the Associated Negro Press, Marc Connelley, author of the play, whose determination that the screen version must be of the same high character as was the stage presentation, had led him to take a personal hand in the selection of the cast, visited Dr. Moton at his home in Capahosic, Va., recently in order to urge him to undertake the role made famous by Harrison, one of Dr. Moton's life long friends.

Dr. Moton, however, despite the remarkable offer which was made, felt that he did not care to assume the lead role in the "divine comedy." It is understood that he felt that as dignified and noble and compelling as the role had developed under Richard Harrison's exceptional characterization, it still was a comedy. Health considerations also entered into his decisions as his physicians have urged him to only limited activity for a time.

Wood In New York

It can be authoritatively stated, however, that Charles Winter Wood understudy for Harrison during the entire life of the play, is the first choice of Mr. Connelley and the producers for the leading role. Mr. Wood is in New York, following the failure of "Green Pastures" to resume its road appearances this season. Haynes is in Hollywood, where he has recently appeared in a moving picture, "So Red the Rose."

Not once during the record breaking runs of "Green Pastures" did Wood get to play the role of "De Lawd" in a regular performance until after Harrison was stricken. He played frequently in dress rehearsals and there are those who are said to feel that Wood's characterization was, to say the least, on a par with that of Mr. Harrison himself.

It may be that fate will permit Charles Winter Wood, trained as an actor and excelling in dramatic art in Beloit College and the University of Chicago, nearly forty years ago, to yet win his place in the sun, just as Harrison was rewarded after his long and patient wait.

'Mulatto" in Fifth Week of B'way Run

By FLOYD J. CALVIN
Special Feature Writer

The name of Langston Hughes' first drama, "Mulatto", is fooling Broadway critics by continuing to stay in the lights. On the opening night at the Vanderbilt theatre in 48th street a month ago, the smart metropolitan reviewers paid tribute to the fine literary merit of the play, but said that due to the unpleasant taste of the theme, which rips into the double-standard sex life of the aristocratic white South, the production would not last. One reviewer, Robert Garland of the World Telegram, who hails from Baltimore, went so far as to say, the less said about the play the better.

11-30-35

But the Hughes drama sticks. For four weeks it has drawn heavily upon Broadway theatre attendance. Its placards have been place strategically throughout the White Way district, so that all who run may read. Now the critics are asking, somewhat as they did about the "Green Pastures", what is holding up the play?

This writer witnessed the play with a friend from Kentucky, and his analysis of the pulling power of "Mulatto" is interesting. He says, in the first place, the Hughes drama, although revolting to the sensibilities, is the truth, and nothing but the truth. The fact that it is true, and is presented by a master writer who knows how to make his ideas vivid, is one big point in its favor. The story of the wealthy white planter who has children by his colored housekeeper, and in a halting, apologetic way, educates them but refuses to accord them the respect their education makes them feel is their due, is one of heartbreak and cruelty, superimposed on finer sentiments which are never really expressed—merely implied. The old planter loves his colored housekeeper, but dares not admit it, even to himself, yet his actions prove his love more poignantly than words ever could. "I know a family at home just like that," remarked my friend, as the play progressed.

Second, there is the angle of the audience. As my friend looked around he remarked: "I'll bet there is many a Negro in this audience who is passing for white. I'll bet there is many a woman who cajoled her husband into coming here, giving the most innocent excuse, but behind that excuse was a determination to bring the husband at all costs so he could get this point of view. Negroes who pass for white need this kind of spiritual sustenance to help them rationalize their position. Often they are eating out their hearts in secret, but when they see these problems portrayed on the stage, their feelings are soothed and they get a new lease on life." With that he looked around again. "You can just see the different types," he continued, "Spanish, American, Indian, and whatnot, all mixed with Negro, but not enough to pull them openly into the Negro group. It is the secretly mixed bloods, men and women, who are holding up this play at the box office. Hughes has struck a vital spot in America's social life."

For years stories have been told in Harlem of wealthy apparently white women visiting their obviously colored relatives on Seventh avenue and in "Strivers' Row". Sometimes blonde sisters part, one marrying a Wall street broker and living in Tudor City or on Park avenue, while the other sister marries a colored doctor lawyer, or real estate man and remains in aHrlem. At stated intervals the "white" sister slips away from her pale world to hear the latest in her real world from her own people.

These things the average Broadway critic does not know, or if he knows, he stoically ignores. But these are some of the facts behind the surprising receipts at the box office of the Vanderbilt, which keeps the name "Mulatto" in the lights.

Theatrical – 1935
Individual Troupes, etc.



Sunday News 4-7-35

(NEWS photo)

DE LAWD MEETS THE CHRISTUS.—Cast of "Veronica's Veil," passion play at Union City, N. J., honored Charles Wood (second from left) when he visited them and met the Christus of play (Paul Mallon). "Veronica's Veil" is staged every year at this time.

Wood, 'De Lawd,' Feted At Union City Reception

page 4-6-35 Herald Tribune

UNION CITY, N. J.—Presenting a picture which brought actual tears to the eyes of several onlookers, "De Lawd," to which name Charles Winter Wood succeeded Richard B. Harrison, embraced the Christus of the Passion Play "Veronica's Veil," Paul Mallon, before some five thousand people who had gathered at the auditorium of St. Josephs Roman Catholic Church here last Sunday. Wood had come to this city to view the 667th performance of the Passion Play, and was the recipient of signal honors bestowed upon him in the form of a luncheon in his honor tendered by Father Conrad, co-author and director of the play, and a parade of the stage production's cast in full costume.

The ensemble paraded to the front of the church auditorium where "de Lawd," after having donned the costume he wears in "The Green Pastures,' met and embraced Mallon. The people present expressed their appreciation of the striking tableau created. several remarks about "'de Lawd' meeting His Son" being heard.

Practically every one of the town's public officials, including Mayor Lewis B. Eastmead, were members of the welcoming committee which extended the courtesies of the city to Wood. He was also guest of honor at a luncheon given him by Father Conrad and the other priests in the rectory of the church. A strict diet prevented his having more than a glass of milk and a half a glass of wine.

"Veronica's Veil" and "The Green Pastures" are promoting religion, "de Lawd" told the gathering from the steps of the church. "Between them they are promoting good feeling and God-fearing instinct among the whites and blacks of this country."

Wood witnessed the play after his reception. Father Conrad later issued a statement explaining the purpose of the public parade in costume, saying that it was because both shows promote religious spirit among the people.

"I did it as a tribute to wholesome enterainment on the public stage, to honor a gentleman who in a few weeks has won golden opinions for himself as the successor of an actor—Mr. Harrison—whose simple, lovable interpretation will long be remembered by American playgoers," Father Conrad said. "I did it finally as a public manifestation of our endless prayers for world peace."

'Ink Spots' Get $700 In Sinclair Radio Program

Age 4-6-35 Newsweek Mag.

The "Four Ink Spots," newest radio sensation, wrote their name high on the radio boards Monday night when they drew down $700 as guest artists on the Sinclair national hookup program at 9 p. m.

The program originated at WENR of Chicago and the "Ink Spots" come in over WJZ of New York as minstrel boys. The "Ink Spots got their first chance over N. B. C. as sustaining artists late in February and have made good.

Charles Winter Wood is Worthy Successor in Role of "De Lawd"

Critics Laud Interpretation of Part By Former Tuskegee Teacher

Tuskegee

The Dawd need have no misgivings. His part in "The Green Pastures" has fallen into reverent hands. After filling the understudy's post in the wings for five years, Charles Winter Wood stepped into the great part on that ominous afternoon of March 2 when Richard B. Harrison collapsed in his dressing room.

Now that Mr. Harrison has gone to a good man's reward, Mr. Wood is regularly responding to the most stirring entrance cue in modern dramatic literature, and he is playing the role like a man who respects the destiny that has descended on him.

A Little Nervous

He is of slighter build than his noble predessor; his movements about the stage are a little nervous. But the lower tones of his voice, which he is learning to use, have the calm resonance of a shepherd of believers. Although he has not yet had time to fill the vast measurements of the part and does not sustain in every sence the

ly, sympathetic figure, his playing is firm with sincerity.

Particularly in the most compassionate scenes when the play gives him its best support—like the march into the Promised Land—Mr. Wood has the character "The Green Pastures" requires of its people.

In 69th Year

For Mr. Connelly and Mr. Stebbins respect the beauties of their Negro miracle play and know that the character of the Lawd is essential to its fulfillment. No suave performer or artful elocutionist could carry a part that has so many sacred implications.

Mr. Wood, who is now in his sixty-ninth year, has had the breeding and education that make him aware of his present responsibilities.

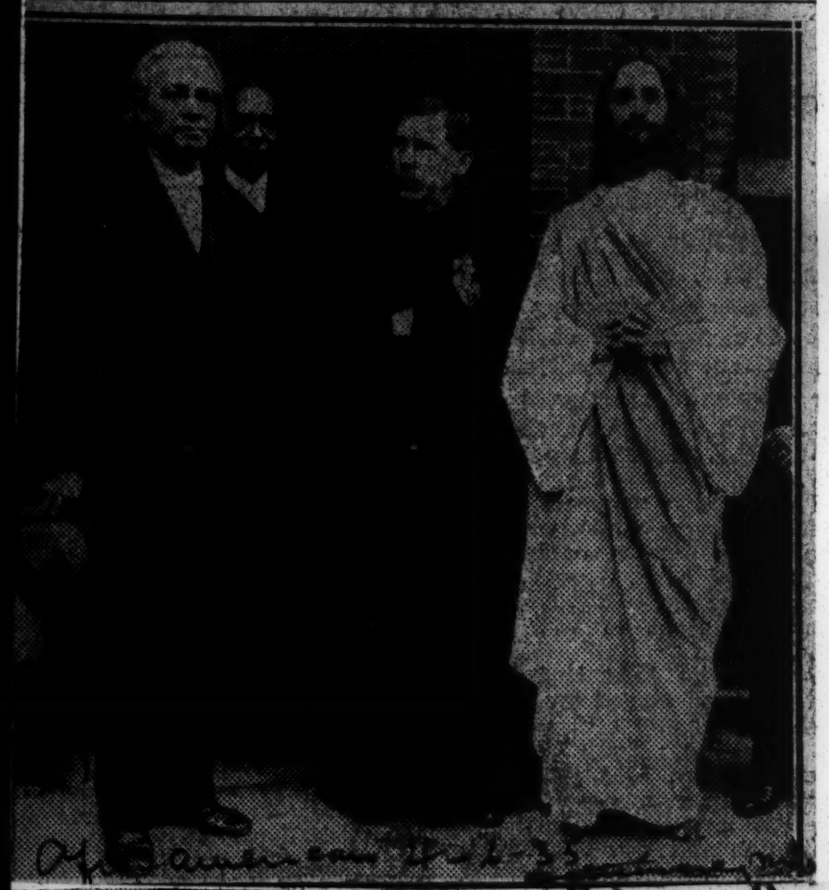
He was born in Nashville, Tenn., the son of a Methodist parson. He was educated at Beloit College, Wis., and then became a teacher at Tuskegee Institute. After ten years there he won a Rockefeller scholarship and earned his Master's degree in the philosophy of education at Columbia. Returning to Tuskegee, he taught English, drama and public speaking until he was engaged to understudy the part of the Lawd soon after "The Green Pastures" opened five years ago; and during all that time he shared with the other members of the company a deep veneration for Mr. Harrison.

In Capable Hands

His job now is formidable; he has to follow a great man in a part that is of considerable importance to the American drama and the Negro race. To lovers of the play it is comforting to realize that the role has gone to a man who respects its high tradition.

If Mr. Harrison had to go, let us be grateful that he went at the high point of his career. He had left a trail of glory all through the country, promoting good-will for the stage and his race; and New York had just had an opportunity to renew its affection for him. Since "The Green Pastures" was born here, the return on February 26 was a homecoming, and the warmth of its reception was in large part a token of the love New York had for him. Simple goodness is one of the imponderables in a tumultuous and shrill city. Complexity in human life stands in awe of simplicity of spirit.

"DE NEW LAWD" Among the distinguished witnesses at the performance of "Veronica's Veil," passion play, recently presented at St. Joseph Church, Union City, N.J., was Charles Winter Wood (left), successor to the late Richard B. Harrison, "De Lawd" of "The Green Pastures." (Center) Father Conrad, founder of the passion play. Right, Paul Mallon, who plays the Christus.





CHARLES WINTER WOOD

Green Pastures Run Extended For Extra Week; Tour In Fall

So great has been the demand voiced by theatregoers that "The Green Pastures," which was scheduled to close last Saturday night, has been held over for another week. When it was formally announced last week that the play would close, the theatre office was the recipient of a broadside of protests made by people who had bought seats in advance. When it was suggested that their money be refunded, they wrathfully announced that they wanted to see the play, many of them having seen it before being anxious to see it again.

"The Green Pastures" has been viewed as more than a play; audiences who view it do so with an air of reverence which is evident even during the intermission, when playgoers who usually pass the time with conversation smoke their cigarettes in the lobby in a more or less detached atmosphere.

When the company is disbanded this Saturday, it will be called for rehearsal late in August, preparatory to a winter tour through the key cities. Starting on Labor Day in Boston, the show will be shown in Phiadelphia, Washington, Baltimore, Detroit and other cities.

COLUMBUS, O.
CITIZEN
MAR 28 1935

Declines to Join in Praise O "The Green Pastures"

Editor of Citizen:

GUSTAVUS ADOLPHUS STEWARD, writing in his syndicated column, "Take It or Leave It," speaks very highly of the homage paid Richard B. Harrison, the central figure in Marc Connelly's famous play, by American newspapers.

Then he goes on to give his own opinion of the production and his estimate of its principal role. Mr. Steward says, truthfully enough, that there are two ways of looking at "The Green Pastures." He says in effect that the play is the white man's notion of the Negro's idea of Heaven.

He says further that the stereotyped American picture of the Negro is that of a good-natured buffoon, an irresponsible subhuman individual occupying his earthly moments with banjo-twanging, singing and dancing, fornication, gin-guzzling and crap-shooting, reserving for his more hilarious diversions a watermelon feast, a noisy religious revival or a wild free-for-all in which razors and guns play important parts.

According to Marc Connelly, the clown on earth should be translated to a clown's Heaven.

But as Steward says in his enlightening article, it may surprise certain groups of white people to learn that the Negro's idea of Heaven is precisely the same as theirs.

And after reading this sweeping indictment of American artistic standards, one is made to wonder if God will be found to be Caucasian or Negroid and whether He will have straight or woolly hair when once we have crossed the great divide.—O'Connell Toney.

"GANGWAY FO' DE LAWD GOD JEHOVAH!"

In the early part of this century Richard B. Harrison would pay a yearly visit to Smith University and interpret to us the writings of Paul Lawrence Dunbar. Years later I discovered for myself what it meant to swing in a circuit. No wonder that he felt "tuckered out." I often thought, too, of his struggle for existence.

He has gone. I sit thinking of his wonderful triumph. What a lesson his life teaches. Sixty odd years he worked and worked and worked. Nothing happened. Genius though he was, doors were barred to his skin. He kept on plowing. He had time to become sour with life and had he done so he could not have been blamed. Today we shout his praises for his faithfulness.

What a lesson to both young and old! Are you neglected, forgotten, barred? Are you about sick of the daily grind necessary to a bare existence? Are you growling and grumbling with life because of the inequalities you face? Richard B. Harrison, after sixty years of struggle, pain and poverty was ushered into his desired haven. Suppose he had been untrue to his vision. Suppose he had given up, thinking the day was done. Thank God that he speaks to all who are disgusted and despairing, telling them the old was right: "While there is life there is hope."

The vehicle that carried him to fame and success opened doors of opportunities to others. For years they went up as he went up. Now that he has gone they carry on. Charles Winter Wood, with his ability almost hidden, takes his mantle with the sacred charge, "Charlie, the world needs this play." We help others as we dare to dream on in spite of all. Life is like that.

Mr. Harrison said that before he started in Green Pastures he was never able to save $500. The other day his estate was valued at $20,000. How green those pastures eventually became!

He leaves that, too. How happy he must feel to soften the blows to be received by his loved ones left behind. "There is no justice in heaven unless he is greeted with trumpets and a variation of the greatest entrance cue—"Gangway fo' de Lawd God Jehovah of Green Pastures, the man who walked the earth like a natchel Lawd!"

B. C. ROBESON.
Paterson, N. J.

Theatrical—1935
Individual Troupes, etc.

MARIAN ANDERSON "Priestess Of Art"



EXOTIC



SPIRITUAL



ENCHANTING

EUROPEAN TOUR 1934-35

SEPT-OCT.	SWEDEN, NORWAY FINLAND, ESTHONIA DENMARK
NOVEMBER:	HOLLAND, SWITZERLAND
DECEMBER:	PARIS, MONTE CARLO, BRUSSELS
JANUARY:	RUSSIA, LETTONIE, POLAND
FEBRUARY:	VIENNA, BUDA PEST, PRAGUE, PARIS
MARCH:	SPAIN
APRIL:	ITALY *and* EGYPT
MAY:	PARIS *and* LONDON.



FASCINATING



BENIGN

THE MOST DISTINGUISHED AMERICAN SINGER ABROAD: KINGS AND QUEENS HAVE LAVISHED HER WITH PRAISE *and* CITIES HAVE GIVEN HER OVATIONS FROM LONDON TO MOSCOW.

By Mrs. Opal Cooper

PARIS.—(ANP) — This winter, and last, I have been witnessing a marvelous manifestation of something which I think "the folks" back home should know about. Maybe they do. Maybe the story of Marian Anderson's triumphant crossing of the Alps to join the ranks of the most popular and admired musical artists in Europe and Asia has trickled to her friends and admirers in the United States.

For those who do not know, I want to set out at the start: Marain Anderson's achievements on two continents over here have not only exceeded the record of any other American Negro singer who has won approval in Europe and Asia, but today, in the eyes of music critics and music lovers in more than a dozen countries, she is America's foremost singer, regardless of color. There is no living white American singer who can draw the crowds and win the praise that is accorded the little brown girl of Philadelphia.

Is Widely Acclaimed

I can remember years ago in Chicago when I used to read of the coming to our city of Sembrich, of Tettrazini, of Caruso and other great singers from foreign shores—distinguished artists in a class by themselves to whom the American public paid abject homage. In Europe and Asia today, Marian Anderson enjoys a similar esteem.

She is perhaps the busiest singer in the world today, in Europe Asia or America. Last year, in the season of 1933-34, in a six-month tour of the Scandinavian countries, Marian Anderson gave 120 concerts, an average of two recitals every three days. The kings and queens, all the nobility, the foremost and most severe critics, listened to her and were enraptured.

This season's schedule for her is even more ambitious: In September and October, she again toured Sweden, Norway, Finland, Esthonia, Denmark. In November, court was paid her in Holland and Switzerland. At Geneva, an ovation was given her such has no singer has received since Jenny Lind. In December she gac concerts in Paris, Monte Carlo, Brussels, top gay, artistic capitals of the world. Last month, January, she extended her tour to Russia, Moscow, Leningrad, to Poland and Lettonie. This month, February, she is again at Paris, Vienna, Budapest, Prague.

Will Sing in Spain

The entire month of March will be spent in Spain. In April, providing the relations between Italy and Ethiopia are not more serious, she will fulfill engagements in the land of Mussolini and from there will go to Africa, to Egypt, the land of the Nile.

May will find her returned to Paris and London.

Not once, but many times, must she sing in the cities she visits. Thrice in five days in Moscow. Thrice in Stockholm. Thrice in Helsingfors.

Berlin found Marian Anderson "exotic."

"Were I asked to mention the two most outstanding pieces of singing I have heard in recent years," wrote the music critic of the London Sunday Referee, "I think I should say Conchita Supervia's singing of Joaquin Nin's 'Elegiac Song' and Marian Anderson's singing of Sibelius' 'Die Libelle'."

In Paris, her art provokes an effort to define the indefinable.

At Stockholm, the composer Wilhelm Peterson-Berger, the foremost and most feared critic in Scandinavia, wrote: "I am thoroughly impressed. I never heard her equal. It must be regarded as a perfect exhibition of what a human voice can give. Marian Anderson belongs to an especial class. Her voice has a ring that was never heard before, and her art of singing is on a level with her excellent voice."

Dagens Nyheder in Copenhagen described her as a "priestess of art with a holy fire burning bright and clear in her pure soul," and Extrabladet, in the same city recorded: "Miss Marian Anderson is a singer with one of the world's most beautiful voices, stretching from darkest contralto to light soprano and with a technical perfection and the whole register of sentiments, which does not know any outward altitudes. Miss Anderson is perhaps at present the world's greatest female singer."

"Her Art is Longing"

Perhaps the most touching tribute paid her appeard in Hufvudstadsbladet, in Helsingfers. It reads: "Her art is longing, religion, godliness—and Heaven bestowed upon her those great gifts to express her timid saintliness! Marian's singing is an offering to God who smiles only the chosen few. Her art is neither suffering, nor struggle—it is love and humanity. She lavishes her riches on all those who have an open, fervent heart. The secret of her fasciniation may be this: she consoles the distressed by her singing and infuses hope into the souls of discouraged human beings! Marian Anderson is simple, straightforward and at the same time monumentally great; her art is ethical in the most serious sense of the word."

In Europe today, Marian Anderson is better and more favorably known than the ambassador to the court of St. James, she is the most distinguished and loved American in Europe. Thousands hear her and think of her people in terms of greatness.

Understudy Is 'De Lawd' As Harrison Fails

NEW YORK, March 2. (AP)—Richard B. Harrison, 70-year-old negro actor whose portrayal of "De Lawd" in "The Green Pastures" has won him world wide fame, collapsed of fatigue today as he was putting on his makeup for the 1,659th performance of the show.

"Charley, hold me up," the venerable, white-haired Harrison called to his boyhood friend and understudy, Charles Winter Wood, before he was removed from the 44th Street Theater and taken to the Fifth Avenue Hospital.

"I'll be back in a few days. The world needs this play."

The matinee performance was the first one in which Harrison did not play "De Lawd." Not once in the five years since the play opened had he been late or absent.

Dr. Milton J. Raisbeck, personal physician to the aged actor, said after examining Harrison that he was "a very tired man" and that it would be necessary for him to remain in the hospital for a "good rest."

The show went on with Wood in the leading role—an opportunity for which he had waited five years. But there was no joy in his heart. He was worried for his friend.

Both Harrison and Wood are old timers in the show business. Harrison at first was an itinerant Shakespearian reader, traveling through the South. For seven Summers he was a professor of dramatics at a negro school in Greensboro, N. C.

Wood too specialized in Shakespearian work. He organized the first professional negro Shakespearian troupe in America, playing Richard III and others.

Wood, who now is 69, became affiliated with Tuskegee Institute 30 years ago through the efforts of Booker T. Washington, the founder. He was head of English and dramatics.

THE PLAY

'The Green Pastures' and Mr. Harrison Return to Celebrate a Fifth Anniversary

[From Late Editions of Yesterday's TIMES.]

THE GREEN PASTURES, a fable in two acts and eighteen scenes, by Marc Connelly, based on Roark Bradford's book of Southern sketches, "Ol' Man Adam an' His Chillun." Settings by Robert Edmond Jones; staged by the author; revived by Rowland Stebbins. Choir directed by Evelyn Burwell and Oliver Foster. At the Forty-fourth Street Theatre.

Mr. Deshee	Charles H. Moore
Myrtle	Alice Snyder
Carlisle	Charles Hill
Second Boy	Wilbur Cohen Jr.
Third Boy	Roland Jones
Randolph	Lloyd Warren
A Cook	Irene Watts
Custard Maker	Randall Homer
First Mammy Angel	Anna Mae Fritz
A Stout Angel	Laura Anderson
A Slender Angel	Leonora Winkler
Archangel	Allen Charles
Gabriel	Oscar Polk
The Lawd	Richard B. Harrison
Choir Leader	Roy McKinley
Adam	Daniel L. Haynes
Eve	Geraldine Gooding
Cain	Thomas Russell
First Wizard	George Milton
Second Wizard	Carl Shorter
Head Magician	Arthur Porter
Outer Guard	George Brown
Joshua	D. Jay Sidney
First Scout	Charles Ivan
Master of Ceremonies	Billy Cumby
King of Babylon	William Fenton
Prophet	Ivan Sharp
High Priest	J. Homer
Officer	Emory Richardson
Hezdrel	Daniel L. Haynes
Another Officer	James Morrison

By BROOKS ATKINSON.

After five years "The Green Pastures" is still a deeply lovable play. Count it as one of the major blessings of theatregoing that the humble little drama Marc Connelly made out of Roark Bradford's Negro Bible stories and presented hopefully five years ago last night has lost none of its inner beauty during its travels through the country. To renew acquaintance with a play that was once profoundly moving is to risk disillusion; although the play may be as good as it was originally, we may have grown in other directions and our responses may be less unsullied. But during the intermission at the Forty-fourth Street Theatre last evening, the lobby was full of people who felt the old glow once more and who were congratulating one another that "The Green Pastures" is still the seat of the theatre's affections. Five years is nothing to a story that is already a few thousand years old.

Not that there is any mystery about the timelessness of "The Green Pastures" production. Although the grand old man who embodies its finest emotion has added five years to his life at a time when years become precious, he is still the story. Richard B. Harrison still draws out of us a reverence and wonder that we do not often feel toward mortal men; and as long as he walks the earth like a natural man but with a serenity that now distinguishes him from his fellows, sheer goodness will continue to seem like a miracle. What moves us to tears in the theatre is the sight of that kindly, gentle old man and the sound of his resonant voice. "The Green Pastures" has enriched him. His performance has grown in the simplicity and warmth of his spirit.

If there is any change in the impression this Negro miracle play yields after five years of touring, it is in the religious devotion Mr. Harrison has poured into it. The comedy is still beguiling. The pickaninnies with their fledgling wings, the cleaning ladies with their gingham wing aprons, the ten-cent seegars and new polish for the sun are still endearing bits of comic fancy. But perhaps, now that they are thrice familiar, they are no longer essential to enjoyment. Even the Lawd seems a little weary of them; he does not wait for the laughter. For "The Green Pastures" is getting back to the heart of the ancient story of the human race; and what stirs us is the humanity of the legend. The eagerness of Adam, the loyalty of Noah, the peace of Moses, the patience of the march into the Promised Land, the faith of Hezdrel and withal the goodness of the Lawd who learns mercy from the humblest of his subjects—this is the exaltation of "The Green Pastures."

Those who are looking for it may discover a few evidences of mechanical timbre in the performance. Nothing serious, however; in fact, they may be imaginary. Some of the old black faces, alas, are missing. But Daniel L. Haynes is still an admirable Adam. Morris McKenney's Noah is worthy of the traditions of that part. As Moses, Frank Wilson gives the inspiring performance every one who knows him expected; and although no Gabriel will ever touch Wesley Hill's creation, Oscar Polk's new one is thoroughly satisfactory. The choir is still exultant, though a little weary; and Robert Edmond Jones's production is still a masterpiece.

Through all this artless fantasy Mr. Harrison moves with the majesty of a man who has found his salvation. When the Lawd reveals himself to his most celebrated mariner, Noah says regretfully, "I should 'ave seen the glory." Perhaps we should have seen the glory in Mr. Harrison's performance five years ago. No one can miss it now.

Cain's Girl	Benveneta Washington
Zeba	Edna M. Harris
Cain the Sixth	James Fuller
Boy Gambler	Jazzlips Richardson Jr.
First Gambler	Richard Emory
Second Gambler	Harold Hines
Voice in Shanty	Mary Frances
Noah	Morris McKenney
Noah's Wife	Susie Sutton
Shem	Milton J. Williams
First Woman	Harriet Hoyt
Second Woman	Janet Stevens
Third Woman	Alice Geneva
Fourth Woman	Mildred Allison
First Man	Henry Blake
Flatfoot	Freddie Archibald
Ham	J. Homer Tutt
Japhet	Harry Thompson
First Cleaner	Florence Fields
Second Cleaner	Frances Smith
Abraham	Charles Winter Wood
Isaac	John Charles
Jacob	William McFarland
Moses	Frank Wilson
Zipporah	Mercedes Gilbert
Aaron	McKinley Reeves
A Candidate Magician	Reginald Fenderson
Pharaoh	George Randol
The General	Charles Winter
The Admiral	James Lindsay

Footlights and Flickers

BY HARRY MARTIN

FOR the information of those who may have some misgivings about the appearance of a negro in a production playing Ellis Auditorium, Ethel Waters' part in "As Thousands Cheer" will be handled in a fashion that I do not believe could give offense to the most sensitive southerner in our midst.

Ethel Waters will appear in four skits during the course of the evening and in none of them will there be any white members of the cast participating, according to Col. Charles A. McElravy, the Auditorium's managing director. In fact the noted negro blues singer will do her famous specialties assisted only by Hamtree Harrington, another dusky performer.

None of the white actors or actresses will even be on the stage when Ethel is performing. Hence, there could be no objection on the ground that she is working with the white players.

Her skits all call for Ethel to do just what a negro would do. In one she sings "Supper Time," while waiting for her man to come to the little cabin. When the man does not return, the Waters' lament is indeed something worth going a long way to hear. Another skit is a riotous take-off on "The Green Pastures," with Ethel singing "To Be or Not to Be." Still another shows her doing an imitation of Josephine Baker, reigning negro favorite in Parisian theaters, which concludes with the song "I've Got Harlem on My Mind." Ethel's first appearance is solely for the purpose of singing "Heat Wave." She does this alone in front of the curtain.

Colonel McElravy studied the show very closely and consulted scores of Memphians before he booked it, explaining to each one just what Ethel Waters would do. Without exception, they told him it would be folly not to let Memphis see "As Thousands Cheer" and that they had no objections to Ethel Waters' presence in the cast under the existing arrangement.

Elsewhere the reaction has been the same. "As Thousands Cheer" is booked in several southern cities, including Birmingham, Nashville, Chattanooga, Louisville and Little Rock. In none of these places has there been any race qeustion raised once the thing is understood.

I am giving this explanation because a prominent Memphian telephoned yesterday asking for information along this line. This gentleman wanted to see the show, but he was afraid he would find himself watching a performance in which actors of different races mingle on the stage. Such is not the case. However, there may be others who are hesitant about attending because of similar, perfectly natural feelings. A word of explanation may make it possible for them to see an attraction they would regret missing.

"As Thousands Cheer" is one of the most enjoyable shows I ever saw. It ranks at the top among American theatrical productions. I am looking forward eagerly to seeing it again. Ethel Waters, probably the finest entertainer of her race, is just one of its several outstanding assets. They all combine to make a musical revue such as I would hate for anyone here to miss because of a false impression.

MILWAUKEE, WIS.
LEADER
APR 27 1935

IRONY

Talk about the ironies of fate; the ironies of every-day events are penetrating enough to get under any fairly sensitive skin.

A few weeks ago, when The Green Pastures players returned to Broadway, we read stories of the troubles they'd seen while on the road; of one town which would not let them use the high school stage and dressing rooms; of another town in which, for lack of better lodgings, some of them spent the night in the station waiting room; of a third town where Negroes were allowed in only two parts of the theater—the stage and the top gallery!

Then Richard Berry Harrison died (and one newspaper, at least, achieved the perfect headline over the story of his death, "Gangway for de Lawd!")

And then, the irony of events! By special request of Bishop Manning, the funeral was held in the Cathedral of St. John the Divine, New York; and 7,000 people—black and white—gathered there to pay "the last tribute to this distinguished actor," whose "spirit permeated the entire cast, and made of Green Pastures truly a religious drama."

Seven wealthy towns contend for Homer dead,
Through which the living Homer begged his bread.

—The Christian Advocate.

Theatrical — 1935

Individual Troupes, etc.

Robeson Leaves Moscow After Two-Week Stay

By CHATWOOD HALL

MOSCOW, U.S.S.R.—"The Russian theatre is the finest in the world," said Paul Robeson, who has seen the best that the theatres in America, Germany, France and England have to offer, before departing for London, after two weeks in the Red capital.

During his stay in Moscow, Robeson has visited most of the theatres as an honored guest. The Society for Cultural Relations with Foreign Countries (V.O.K.S.) and the House of the Kino (a general get-together place for motion-picture workers) gave special banquets in his honor, at which were present many of the leading theatrical and kino workers and officials of the foreign office.

Representatives of Moscow's colored population were present, including the well-known Moscow colored artist, Coretti Arle-Titz.

May Not Come Home

After arriving in London, Robeson will engage in several re-takes of the film, "Congo Raid," in which he starred last year.

When questioned about published reports that he will appear in the American film, "Steamboat 'Round the Bend," with Will Rogers and Nina Mae McKinney, he said that there had been an exchange of cables concerning his taking a part in the film, but that he had made no definite decision in the matter.

Inasmuch as he will return to the Soviet Union in April for a long stay, during which he will give a series of recitals throughout the country, it appears that America will not see him for a long time.

During his few weeks' stay in London he will give a series of recitals, supported by the Lanér String Quartet, of Budapest, one of the oldest and best-known string quartets in the world. His associate, Lawrence Brown, will appear on the same program.

Charlotte, N. C. Observer
January 27, 1935

CONNELLY PLAY IS COMING BACK

"The Green Pastures" Booked For Showing at Carolina Theater Feb. 14.

"The Green Pastures," Pulitzer prize play by Marc Connelly, now in its fifth successive year, has been booked for a return engagement at the Carolina theater for one performance on Thursday, February 14. The play, it will be recalled, was exceptionally well received when presented in this city a little more than a year ago. The first of three advance men who herald the coming of "de Lawd" and his dusky caravan arrived here yesterday to make preparations for the coming of the world famous work.

"The Green Pastures," still retains its original New York company except for three roles, which have been vacated by death since the play had its first performance early in 1930. Richard B. Harrison, 70-year-old negro who rocketed to fame in the role of "de Lawd," heads the huge cast of "The Green Pastures," and has maintained his record of having never missed a single performance in his unique role. Others prominent in the company are Doe Doe Green, who portrays "Gabriel;" Daniel L. Haynes, who impersonates "Adam;" Morris McKinney as "Noah;" Susie Sutton as the shrewish "Mrs. Noah;" George Randol as the wicked "King Pharaoh" and Edna Harris as "Zeba," the celestial flapper.



MARIAN ANDERSON HONORED IN RUSSIA — Photo shows Philadelphia contralto as she arrived in Moscow recently. She was met by representatives of the State Philharmonic. Left to right, Coretti Arle-Titz, Russian concert singer; Weyland Rudd, Russian actor; Miss Anderson, and Kosti Wichanen, Finnish pianist, who will accompany Miss Anderson

Concord, N. C. Tribune
January 29, 1935

COMBINATION OF HUMOR AND PATHOS FOUND IN PLAY

"John The Baptist," Produced by Concord Negroes, Is Similar In Appeal To One "Heavenbound."

Those who have seen, or heard of "Heaven Bound" and "Green Pastures" will be interested to know that right here in our midst we had last night at the First Baptist Church (colored), Rev. H. H. Hawkins, pastor, a presentation of "John the Baptist." This play presented by the church where it was held contains names of some of the leading Negroes in the city. The leading parts, namely Zacharias and John the Baptist, were taken by Dr. W. C. Baucom who showed the skill of an accomplished actor, particularly in his characterization of Zacharias. Likewise Rebecca Mosely took two parts, Mother Tabitha and Herodias. It was in the latter part where her real art as an actress came forth. The minor parts were done with skill and ease. While the entire background of the play is Scriptural, its setting is quite within our own time and the clown or funny man has not been left out. Woven throughout the Spirituals there is every opportunity for the modern Negro to present much of the Negro of days gone by, where much emotion and crude but very apt remarks, often very amusing, portray an attitude toward religion and an application of some of its aspects in ways that seem unusually adapted to his hereditary past and his early days in this country.

The audience last night had in it only about eight white people, but those few with a large number of Negroes gave the players every reason to feel that they were duly appreciated. The re-action of the audience to the amusing features gave one somewhat of a jar, but underneath it was felt there was enough of the sacredly serious to make them go away with real convictions as to sin and its consequences. This was particularly felt at the end where entire conversation of the court of King Herod has the curtain to go down upon all in reverent pose of prayer.

It is hoped by this church group that some of the white churches will see fit to invite them to produce this performance in their Sunday School auditoriums. The writer of this article surely feels that such would be well worthwhile.



MARIAN ANDERSON GIVES FIRST CONCERT IN RUSSIA — Unusual photo of contralto singer from Philadelphia as she made her debut in Moscow recently at the grand hall of the Moscow Conservatory of Music. So pleased was the audience that they left their seats and crowded to the stage in an effort to show their appreciation. Miss Anderson was accompanied by Kosti Wichanen, Finnish pianist.

Jarboro Sings Title Role In "Aida" Opera

Repeats Last Year's Triumph As 6,000 Acclaim Her Performance

NEW YORK, Feb. ANP)—Repeating her triumph of last year Catherina Jarboro sang the title role of "Aida" at the first performance of this season given by the Chicago Opera Company at the Hippodrome, Sunday.

Among those noted in the audience and about the lobby, were Dean Lucy Slowe of Howard University, Mrs. Esther Popel Shaw and Miss Mary Burrill of Washington; Hon. Coyetano de Queseda, consul for Cuba in New York, Pastor Argudin, a Cuban Negro artist, Mrs. Clara B. Bruce, Mrs. Harriett Jordan, Howard Jordan, Miss Estella Nathon, Mrs. Ruth A. Martin, Jerome Davis, Miss Etta Moten, Mrs. Frank Belt, Charles Bothom, Edward Perry, L. S. Gonzales and Arthur Schomburg.

Miss Jarboro is completing plans for a tour of the West. She will go to California and en route will include many cities in the Western States Her first engagement will be in Pennsylvania.

—NEGRO COUNCILMAN—

leader. A luncheon to be held next week at the Friars Club, at which organization plans will be formulated, will be attended by representatives of the Catholic Actors Guild, the Jewish Theatrical Guild the American Federation of Actors and the Actors Fund of America, who will cooperate in drawing up a charter by which the unit will be governed.

The Guild will have two main objectives: that of furthering the cause of Negro Art, and of aiding actors of the Negro race who are in financial distress. It is Mr. Sissle's belief that Negro artists have been most pominent in achieving respect for the race and that it is their responsibility now to assume a position of leadership among their people by organizing themselves into a solid phalanx for charitable and educational work.

Prominent laymen who have identified themselves with the movement are the Reverend Adam Powell, Hubert Delaney, Robert Braddicks, Judge Charles Toney, Elmer Carter, editor of Opportunity Magazine, Fred Moore, Editor of the New York Age, and Romeo Dougherty, dramatic critic of the Amsterdam News.

Negro artists prominently identified with American entertainment have signified their eagerness to co-operate in the formation of the Guild. These include: Richard B. Harrison, "De Lawd" of "The Green Pastures," Bill Robinson, Ethel Waters, W. C. Handy, Duke Ellington, Cab Calloway, Louise Beavers, Eubie Blake, Adelaide Hall and Flournev Miller.

NEGRO JAZZ BAND IGNORED IN POLL OF RADIO GROUP

Seventeen White Bands Ranked Above the Best Colored Outfits

Colored jazz orchestra admirers received a severe jolt late last week with the announcement of results of the nation-wide radio poll conducted by the New York World-Telegram. No Negro band was listed in the 17 named as recipients of the largest number of votes as sent in by radio editors throughout the country.

Duke Ellington, Noble Sissle, Cab Calloway, Earl Hines, Claude Hopkins and the Mills Blue Rhythm Boys were all overlooked. They all received mention but none of them were able to gather enough ballots to place them within the group here listed:

Orchestra	Votes
1. Guy Lombardo	243
2. Wayne King	237
3. Fred Waring	137
4. Casa Loma	134
5. Paul Whiteman	106
6. Richard Himber	62
7. Eddie Duchin	61
8. Jan Garber	54
9. George Olsen	44
10. Ted Fiorito	40
11. Isham Jones	36
12.-13. Ben Bernie and Hal Kemp	32
14. J ck Denny	31
15. Ozzie Nelson	25
16.-17. Rudy Vallee and Abe Lyman	15

The Mills Brothers were declared winners in the harmony-team selections, the Ohio quartet polling 349 votes to 318 for the Boswell Sisters.

Six Thousand Hear Jarboro in "Aida"

NEW YORK. (ANP)—Repeating her triumph of last year, Caterina Jarboro sang the title role of "Aida" at the first performance of this season given by the Chicago Opera Company at the Hippodrome, Sunday, before an audience of 6,000.

All of the other principals were white. Even the Ethiopian father of Aida, played by a bass, was a white man made up to a brown deeper even than Jarboro's. The Egyptians kept their skins white. There was, it seemed, an opportunity for the employment of twenty brown singers in this particular opera. They did use about twenty as slaves and captives.

Among those noted in the audience and about the lobby were:

Dean Lucy Slowe of Howard University, Mrs. Esther Popel Shaw and Miss Mary Burrill of Washington; Coyetano de Queseda, consul for Cuba in New York; Pastor Argudin, a Cuban artist; Mrs. Clara B. Bruce, Mrs. Harriett Jordan, Howard Jordan, Miss Stella Nathan, Mrs. Ruth A. Martin, Jerome Davis, Miss Etta Moten, Mars. Frank Belt, Charles Bothom, Edward Perry, L. S. Gonzales, and Arthur Schomburg.

Miss Jarboro is completing plans for a tour of the west. She will go to California and en route will include many cities in the western states. Her first engagement will be in Pennsylvania.

MAR 16 1935

NEGRO ACTORS TO FORM GUILD

Will Further Negro Art and Act as Benevolent Organization

Plans for the organization of a Negro Actors Guild, similar in function to those of other races and creeds which are now in existence, have been launched by Noble Sissle, prominent colored orchestra

Theatrical – 1935.
Individual Troupes, etc.

NORFOLK, VA.
LEDGER DISPATCH
MAR 15 1935

The Man Who Played "De Lawd"

No person who saw "The Green Pastures" at any time before March 2 of this year, and had sense enough to understand it and sensibility enough to be moved by it, will ever forget Richard B. Harrison as "De Lawd." When just before his first entrance, one of the actors heralded his appearance with the words "Gangway for de Lawd Gawd Jehovah!" the average auditor felt a bit of shock. Immediately afterwards, this stately old Negro entered the scene—and the sense of shock departed and never returned.

In the news story telling of his death in New York yesterday, it is stated that when Marc Connelly, who made a play of the Roark Bradford sketches, proposed to Harrison that he play the role, he demurred. The man's reverential and beautiful work on the stage, his notable performance, memorable performance, can leave no doubt in the minds of those who saw it that he would, at first, shrink from the suggestion that he undertake such an impersonation. And this understanding is heightened and strengthened by everything that is known of the man's private life. Whatever of nobility abode within the spirit of the individual from the beginning of his distinguished career in this one part, there can be no question that from five years of playing it, by day and by night, he became imbued with a further and unearthly exaltation.

He had had experience as a reader of blank verse, as an elocutionist, as a professional teller of stories, so that he was able to utilize, from the outset, the professional mechanics of the actor in the mere projection of the part he ventured to play. But we have not the slightest doubt that, as time went on, he acquired a vast deal more than techical skill. A fine voice was his always; clear enunciation had been acquired when he was much younger; but the radiant something that shone from him—another "light that never was, on sea or land"—was not merely the manifestation of an artist's talent. It was more than that: it was what it seemed when he appeared here last September, when it was then said in this newspaper: This old colored man seems veritably to radiate "the beauty of holiness."

They say in the theater that no man is a great actor who has played but one part. Why not—if he has played one great part greatly?

LOUISVILLE, KY
TIMES
MAR 15 1935

THE NEGRO AND THE ARTS

The remarkable career of RICHARD B. HARRISON, who played the role of *De Lawd* in *The Green Pastures*, demonstrates that in the realm of art at least there is a brotherhood that knows no barriers.

The former newsboy, bellboy and Pullman porter was sixty-five years old before he reached Broadway, and then it was his sincerity in all things which accounted for his success and largely for the success of the play.

He hesitated at first to accept the role, fearing it would be sacriligious to impersonate the LORD, but convinced by religious friends that he could impart his sense of reverence to the role, he accepted, and made the play, which might have been to Americans what it was to the English—a burlesque on religion—almost evangelistic in its exposition of simple and child-like faith.

HARRISON in his artistry remained a Negro, as did the poet, PAUL LAWRENCE DUNBAR, who said that although his early purpose was to shake off all consciousness of race in himself, he found that he did his best and truest work when he interpreted the emotions of his people.

In the arts, as in life, the Negro attains a high place in expressing the best of himself, not in imitation.

PROVIDENCE, R. I.
NEWS TRIBUNE
MAR 15 1935

NEW PASTURES

Probably no Negro since Booker T. Washington has been as widely and affectionately known among his white compatriots as Richard B. Harrison. In 1632 performances as "De Lawd" in "The Green Pastures" he played before many thousands of persons and was by practically unanimous acclamation accorded first rank not only as an actor and an artist but as a man of compelling personality radiating from an upstanding yet gentle character.

Richard B. Harrison did not have an easy life. In his youth there was an even greater prejudice against his color than, unfortunately, still exists today. Yet he was able to obtain a considerable education and to satisfy an inherent urge to the stage in the role of an itinerant Shakespearan reader. In this way he satisfied not only his own yearning but he helped to spread education and the appreciation of culture and beauty among his fellow Negroes. This developed the gentleness of his nature and enabled him to enjoy five years of creative satisfaction and artistic triumph as "De Lawd" in "The Green Pastures."

It was typical of Harrison that he hesitated to accept the leading role of a Broadway production, with its promise of fame, because he feared it would be sacrilegious to impersonate the Deity. Sincere friends helped him to decide that his conscience could be at ease and the American stage gained the figure of another great Negro actor, to take his place along side Charles Gilpin and Paul Robeson.

Tender and reverend understanding in Harrison's portrayal of "De Lawd" won him recognition as well as honors from religious and artistic organizations. His sudden death will be a blow from which "The Green Pastures" is not likely to survive. It will be difficult both to fill his shoes on the American stage and in the ranks of those who bring honor and distinetion to the American Negro.

Credit To Stage And Race

Through the death of Richard B. Harrison, "De Lawd (God) Jehovah" of "Green Pastures," the American modern stage has lost one of its most extraordinary players and the negro race, an inspiration. To say less than that would do one who had reawakened reverence and spurred spiritual conscience in thousands of hearts of two races an injustice. 3-16-35

Harrison's record in the Marc Connelly vehicle will remain, for many, many years, an American stage epic. The role is one to challenge the ability and imagination of any player. Harrison never overacted yet he more than acted. He believed in his role. An inherent spiritual sense enabled him to so shade it and so dignify it that there was something startlingly real in it.

Now the Prompter Death calls him just at the climax of his career, a Broadway reopening. Perhaps that is well. He was 70. The years of great success were very few as compared with the many of arduous struggle. No play, however great and popular, can go on forever. Harrison finds his real Green Pastures at the ideal moment.

Perhaps the greatest tribute to his work was that given him by the white south which unquestionably understood better for what he was striving and what racial characteristics inspired it than did Broadway. One of the most impressive features of his last appearance here a few weeks ago was the large number in the audience who had seen and enjoyed the play before. They made him take a curtain call.

In his off-stage moments his demeanor was all that could be asked for, simple and unassuming.

Hollywood Pays Homage to Bo on Birthday

Afro-American
6-8-35

Will Rogers, Screen Star, Lauds the King of Tap Dancers at Party.

500 CROWD MOVIE LOT AT FEAST

Mrs. Bojangles Staged Monster Surprise.

By FAY M. JACKSON

HOLLYWOOD (ANP)—Everybody knows that nine-tenths of the stories emanating from Hollywood are exaggerated truths, but if anyone says that Bill (Bojangles) Robinson is the toast of Filmland, take it from me, it's no fib.

May 25 was Bojangles's birthday. Little Bo (Mrs. Fannie), his wife, complimented him with a party in the Casino de Paree on the Fox lot.

Five hundred invited guests responded to the invitations to dine and dance, while almost that many more, mechanical workers and players from sound stages and outdoor sets, hearing that Bill was being feted, crowded into the place to get a peek at affairs and applaud at the right time.

Second Great Party

Something similar to the festival staged in Bojangles's honor was the birthday party Louis B. Mayer gave for Marie Dressler. Otherwise, in my opinion, there has never been anything to match the gala feast that paid tribute to America's greatest tap dancer.

About twenty guests, most of them personal friends of Robinson, were colored.

Rogers Present

Walter C. Kelley, Fox executive, was master of ceremonies. With a delightful Irish wit, Mr. Kelley kept the party at a high pitch of interest with introductions of screen notables present.

Will Rogers, speaker of the evening, is reported to have left a party at his home honoring his son, Will, Jr., who graduated from the University of California this term.

Rogers reviewed his work with Bojangles in the early days of vaudeville when Bill "always stole the show from him."

"I thought," said Will, "when I entered pictures, that I would be rid of Bill's threat, but, lo and behold, if he didn't come on out to Hollywood and do the same gol-durned thing to me in the picture, 'Old Kentucky.'"

Fetchit Absent

Conspicuous by his absence was Stepin Fetchit, "legionnaire of decency."

Rogers kept the party in stitches with his humor. Speaking seriously, he said:

"I don't mind admitting that Robinson stole a picture from me. Back in vaudeville days, he always stole the show. Nobody wanted to follow him. I remember once when the only act that was left to follow Bill was some horses. When the manager informed their trainer that his act would come after Bill, the old horses stamped their feet and whinnied

"Old Step hasn't done so well by me, either," he continued. "But Bill, not only is the greatest dancer of his era, but has surprised everybody by coming to Hollywood and turning out to be a real fine actor."

It was truly a night for old timers.

Rodger M. Hoff, another veteran, remarked that Bill's party struck a new note in "racial democracy."

Cake 3 Feet High

No expense was spared by Mrs Robinson to make Bill's party a success. The menu consisted of a sea food cocktail, tomato bouillon, boned stuffed squab, choice of white or red wine, the birthday cake as dessert, and coffee.

Fully three feet high, Bill's birthday cake, a miniature of Fox studios, was made of fruits and nuts, filled with rum! at a cost of $150. Attendants rolled it around the banquet hall on a service wagon to give guests a view of the magnificent work of culinary art.

An orchestra, led by Harvey Brooks, composed of players from the Musicians' Union, played throughout the evening.

Stars Take Part

Trixie Friganza, introduced as Shirley Temple's threat, poo-poohed the idea and showed the party what a bang-up tap dancer she could be.

Gorgeous Nora Holt, wearing a gold sequin creation, much ermine, more jewels than Mae West, and a devastating manner, made her debut into film society with clever interpretations of naughty French songs. Great applause followed her presentation.

Ted Healy, Burns and Allen contributed a skit. Jeni LeGon sang "Judi."

Clarence Muse read an allegorical biographical sketch of Bill Robinson, a clever creation tracing many humorous events in the life of the honored guest

Etta Moten captivated the crowd with Harvey Brooks's composition "What a Song Can Do," and encored, she sang a spiritual, "City Called Heaven," a cappella.

It remained for the three Brownies, Thelma, Melba and Vera, West Coast radio act, to break up the show. They sang a jazz version of "The Carioca," dedicated to Etta Moten.

Many Gifts

Beautiful gifts to Robinson from film friends were piled high on a table at the entrance to the dining room. Among them was a silver carving set "from Bill Robinson's friends, Fox Film Studios," encased in an expensive wooden box with a silver plaque on which the inscription was engraved.

Clarence Muse presented him with a painting on the Shack Theatre (San Francisco) autographed: "From an humble beginning to the world's best."

Dorothy Wilson, leading lady in "Kentucky," slipped a golden horseshoe by Bill's plate, inscribed: "From Nancy to Wash," their screen names in the picture. Bill prizes this highly.

Gambarelli, French dancer in "Hooray for Love," gave a platinum pencil set.

A little white elephant, made of ivory, exquisitely carved, was Frances Deana's present.

Eleanor Powell and her mother gave him a silver toilet set in an ostrich hide case. "To my teacher" was the message from one of America's most outstanding female dancers.

Ties and scarfs, expensive and beautiful, came from Gabrille Yorke, publicity director of Fox; Louise Henry, Jack Mulcahy, who also included numerous medals, police passes and other badges from the studio collection; Mr. and Mrs. Hugh Herbert's gift was silk lounging pajamas. The Nicholas brothers gave a beautiful leather toilet set, while gold dice came from Ruth Roland and Ben Bard.

Will Rogers and the "Kentucky" company surprised Bojangles with a large gold money clip, a horseshoe and stirrup with miniature of the horse, Gray Bess, inclosed.

All the way from Chicago came a huge birthday cake from Mrs. Robinson's mother, Mrs. Ruby J. Frierson. Bill took that one home to nibble on all by himself. "And it will take me another fifty years to attend to this," he grinned as the cake arrived.

Telegrams, coming from every important city in the country, from renowned figures in stage a screen life, flooded the Robinson home and kept attendants at the studio busy throughout the evening.

Will Quit Hollywood

Marty Forkins, Bill's manager for 30 years, was among the first to wire him. Ada Brown, Alice Brady, Harry Fitzgerald, Anna Tweedale, Phil Friedman, and a host of other New Yorkers joined in telegraphed felicitations.

Robinson will leave Hollywood for his home in New York at the completion of his work in "The Big Broadcast of 1935." Equally as much a favorite among film folk as Bojangles is his lovely wife, Mrs. Fannie Robinson, who received compliments from all of her guests for the capable mannner in which so large an affair was conducted. The Robinsons "showed Hollywood how" and Hollywood took it with the final statement of Walter Kelley: "The world will always remember Bill's dancing and never forget his heart."

Marian Anderson Acclaimed Again in Moscow

Afro-American
6-15-35

Returns on Second Triumphant Tour of Soviet Union.

CRITICS PRAISE AMERICAN ARTIST

Sang Before Crown Heads of Italy by Request.

MOSCOW.—Within less than six months after her first tremendously successful engaagement, Marian Anderson, noted Philadelphia contralto, has returned to Moscow upon invitatiton and in three concerts in the Moscow Conservatory has received a reception equally as great as that accorded her upon her first tour in mid-winter.

Especially pleasing to her enraptured audiences were her renditions of several spirituals; but pleasing not in the least because of their religious flavor but on account of their musical content as brought forth to the utmost and best by the art of Marian Anderson.

Passing from the plaintiveness of the spirituals, with perfect ease and rare charm, she poured forth in a crystal-clear voice German romantic songs and Finnish and German folk songs. Accompanying her at the piano was the noted Finnish pianist, Kosti Vehanen.

6-15-35

Her rendition of the spirituals brought forth the following comment from a local newspaper:

Praised by Press

"While hte spirituals are often sung in a primitive and rude manner (emphasized by the artificial 'tough' quality of the music hall atmosphere), Marian Anderson, without losing a bit of their native specific character renders them with a sublime technique finish.

"Her great natural musical ability, coupled with high artistic development, casts over her audiences a charm which does not release them from its spell until she has made her final bow. And then the spell lingers in memory, in somewhat mitigated form, even often the great singer's name has come down from the boards and she has passed on to delight other audiences in many lands."

New Approach

In commenting on her concerts, the Moscow Daily News said recently:

"The music critic undertaking the task of reviewing Marian Anderson's concerts must needs be a poet. His task is not so much to analyze the quality of the 'high and low' pitch of this marvelous singer, to question the correctness of the tempo and character of interpretation of ..uoKPrR"ayseseem Beethoven's 'Wonne der Wehmut,' or the quality of the vocal arrangement of Sibelius's piano piece 'Kilik' by Kosti Vehanen. No, the critic must find a new means of determining the source of the great charm of Marian Anderson's singing, the secret of her power over the audience."

Sang Before Crown Princess

Since her appearance in Moscow last December, she has given, in addition to concerts in the principal European music centers, an invitation concert before the Italian crown princess. Included among the guests were the wife of King Carol of Roumania and scores of other nobles.

Miss Anderson's present Russian tour calls for concerts in Leningrad, Kharkov, Odessa, Moscow, and Tiflis. Following these engagements, she plans on spending a brief vacation in the Soviet Union, after which her program calls for concerts at the famous watering places of France, Holland, and Belgium, and engagements in Scandinavia, Poland Austria, Switzerland, and Hungary. Late December will find her in America.

NOTED RHYTHM KING TO PLAY HERE TOMORROW



FATS WALLER
The genial, portly Fats Waller, who broadcasts three times weekly over the WABC-CBS network and is nationally known as radio's "harmful little armful," is bringing his band to Macon for a concert and dance tomorrow night at the Macon auditorium.

The concert starts at 8:30 p. m. and the dance at 10 p. m. For both events the balcony at the auditorium has been reserved for white persons.

Clint Brantley, local chairman, announces.

Waller, author of many jazz hits, is also noted for his pipe organ playing and will play several numbers on the auditorium's pipe organ. His "Kings of Rhythm" band is regarded as one of the year's greatest Negro bands.

Theatrical - 1935
Individual Troupes, etc.

New York World Telegram

OCT 5 1935

Paul Robeson Tells America's Negroes to Look Back to Africa. Not Alabama

By DOUGLAS GILBERT,
World-Telegram Staff Writer.

Paul Robeson is convinced that the slant of the American Negro in his emulation of European culture is all wrong and that his race would do well to remember their African tradition and keep it solely.

"The culture of aboriginal dialects," he said, "and the rhythm of jungle chants are the bases of our folk-lore, and to allow our heritage to become submerged by the white man's culture makes for corruption and denies our African birthright.

"The mammy-singing cabin-in-the-cotton source is a romantic peg upon which to hang the glory of our spirituals, but it is not an authentic peg. The spirituals derive from tribal chants and from native musical dialects."

The concert singer and actor has just returned from a European tour, and the foregoing reflections are related to a series of extraordinary impressions that he revealed in an interview today in his Harlem apartment.

Didn't Like Leopard Skin.

"I know that some of my people will not like what I say. Why, I was even criticised by some for my appearance as an African chief in the British film, 'Sanders of the River.' They didn't like the leopard skin stuff.

"I say to those people that they do not understand that I am not depicting a barbarous savage, but the spirit of an authentic, forthright race with a language good enough for the Bible and other heritages of English literature to be translated into.

"I am essentially a folk-song singer. I am not especially at home with Brahms or Schumann. My plans are to continue my stage work in some sort of way that will permit me to make our folk tunes and chants a definite part of my stage role. This combination could be Negro art.

"And yet, my mother's people, who are of Philadelphia and who were educated, the intellectuals of my family, think that I am just playing some game when I tour as a concert singer or appear in plays abroad or here.

They Call It "Nonsense."

"They want me to have done with such 'nonsense,' if you please, and return to Philadelphia and practice law. (Mr. Robeson is a graduate of Rutgers who also has a degree in law from Columbia.) You see?—like the white man. Believe me, I have no such intention. I shall keep on as I have till the day I die.

"All Negroes are exhibitionists, and I say this with no intent to slight myself or race. Rather I mean that we have a natural ebullience. And this, too, stems from Africa, and not from Harlem. Thus, I have no call to the law, challenging the white man. I have a definite call to delineate the Negro and to dispense, so far as my talent may permit, his art."

The words came from him with the deep fervor of an exhortation made entrancingly significant by the rich velvet of a voice that has scarcely a parallel on the American stage. He sat on the bench before a grand piano, occasionally rising and pacing the room, or pointing an observation with a commanding gesture—an Othello declaring his creed.

Twenty Different Dialects.

"When we made 'Sanders,'" he went on, "we combed the waterfronts for Africans—Cardiff, Glasgow, Liverpool, and in the 250 or more we rounded up there were some twenty different dialects. I was astonished, in listening to them, at the closeness of our own racial derivation.

'One day on the set I overheard one of them speaking his native dialect, and to my amazement I was able to understand much of what he said. I spoke to him at once, and do you know he was from the Ebo tribe in Nigeria?—the very tribe and country from which my own father's family came.

"Surely I must have heard a word or two of this language, that had crept into my father's speech and that he himself had inherited. You see I differ from most of the younger Negroes because my own father was a slave, I am not second generation.

"A phrase I got at once from this African I spoke of was 'aw bong.' You can say it three different ways to mean as many different things. In fact, it is rather sung than spoken, as are all the dialects. Suddenly its reminiscence occurred to me. 'Aw bong,'—'Ol Boy,' I refer to the musical phrase of the spiritual, not its English title, of course.

Visited Moscow.

"There are many other instances." He rose and delivered a shuffling war dance with a precise beat to its rhythm. "Do you see?" he asked. "Jazz. I wish Duke (Ellington) could get down into Africa with me for a month or two. What a wealth of material, origins, rhythms as old as the pyramids, he'd find."

Although much of his time was spent in England Mr. Robeson found the opportunity to visit Moscow as the guest of Eisenstein, the film director.

"Russia has a curious, sporadic vitality," Mr. Robeson said "as though everybody that could do anything was coming out and doing it. Eisenstein is making a new film. If it takes him six months a year or two years it does not matter. Russia is only interested in results, not immediate financial returns, as would be the capitalistic reaction."

Mr. Robeson begins his American tour in Toronto next week and will sing at the Town Hall here October 19. Thereafter he goes to Hollywood to make "Show Boat."

As he tarries here he will take time out to see Philip Merivale's "Othello," a role for which he, Robeson, was acclaimed in London. It distresses him that some call "Othello" a foolish play.

"They forget that Othello was a Moor and a foreigner and that most of his reactions were adjustments to situations and conditions that were strange to him. I always played the Moor as an alien and I suppose Mr. Merivale does. If you give this credence to the play it stands out not only as a majestic, but as a logical tragedy."

Charlotte, N. C. Observer
October 1, 1935

Charleston Negro Life Is Portrayed In Opera

BOSTON, Sept. 30.—(AP)—The first full-length opera by Composer George Gershwin, "Porgy and Bess," was offered to a distinguished group of musicians and critics in its world premier tonight.

Feverish preparations for the initial performance were made during the day, as Gershwin wound up two years of intensive work on his tale of American negro life. He spent weeks in Charleston, S. C., gathering material for the opera.

Few Americans operas in the past have been successful, and Gershwin's offering has been eagerly awaited. The production also marked the theater guild as a producer of opera.

It was in 1922 that Gershwin composed a one-act opera, "Blue Monday." Since that time he has turned to jazz with marked success and has achieved fame with other types of music.

The showing of "Porgy and Bess" was under the direction of Rouben Mamoulian of the movies. Alexander Smallens conducted the orchestra.

Gershwin was asked by the theater guild to write the score, and DuBose Heyward, author of "Porgy," did the libretto.

Most of the cast is made up of negroes. Todd Duncan, a Gershwin find from Howard university, was given the leading role.

There's a view of Charleston's famous "Catfish Row" in the opera. Gershwin studied that section of the southern city minutely in writing his music.

Local Boy Scores Triumph in Opera



TODD DUNCAN

Received
10-19-35

NEW YORK, Oct. 18.—Anything can happen in New York! Last August in the Mecca Temple the Aeolian Grand Opera company under the direction of Peter Greatore demonstrated beyond the shadow of a doubt the operatic possibilities of the Negro in legitimate opera when presented under favorable circumstances. The opera chosen was Mascagn's "Cavalleria," in which Todd Duncan, Indianapolis boy, as Alfio, made a creditable showing. In a little over a year, Duncan on leave of absence from his teaching post at Howard university, appeared tonight in the leading role,—again with great credit,—of a hybrid opera, "Pergy and Bess," composed by George Gershwin of "Rhapsody in Blue" fame.

The principals of the cast consisted of a curious yet most satisfying mixture of experienced troopers as, for instance, J. Rosamond Johnson, Georgette Harvey, John Bubbles and Abbie Mitchell,—together with Anne Brown and Ruby Fizy, but recent vocal post-graduates of the Institute of Musical Art of the Juilliard School of Music. Edward Matthews, lately sic; Warren Coleman, these last much experienced but uncanny example of them) of natural simplicity. in its utmost

HELLO CHICAGO



—Chicago Defender Photo.

JO BAKER

Internationally famous dancer, for the past eight years a resident of Paris, is shown here as she landed in Chicago from New York for a four-day visit as the house guest of Mr. and Mrs. Robert S. Abbott.

DR. R. R. MOTON REJECTS ROLE OF 'DE LAWD'

Former Tuskegee President Refuses Movie Offer on Doctor's Advice

CAPAHOSIC, Va.—(ANS)—Dr. Robert Russa Moton, retired president of Tuskegee institute, was offered the role of "De Lawd" in the forthcoming film production of "The Green Pastures," but has rejected it because of his health.

Dr. Moton received the offer at his waterfront estate here where he is attempting to recover from the illness which was largely responsible for his decision to resign from the presidency of Tuskegee.

The renowned educator, author and promoter of interracial goodwill was asked to depict the principal role in the play made famous on the stage by the late Richard B. Harrison by Marc Connelly, author of the play, according to Mrs. Moton.

"Largely on the advice of his doctor," said the wife of the educator, "Dr. Moton has refused the offer. He has not been so well for the past few weeks and did not feel equal to the arduous work of Hollywood rehearsal and production."

Would Like to Do Part

Were it not for his ill health, it was indicated that Dr. Moton favorably considered the opportunity to play the role and it is understood that he discussed the advisibility of doing so with close friends and associates.

In some quarters, it was felt that offering the role to Dr. Moton was somewhat presumptuous. This feeling grew out of the feeling of disdain with which work on the stage and screen has prompted in religious circles, particularly in former days.

The offer to Dr. Moton came after the nation-wide protest which followed the report that the role would be given to Al Jolson, black-faced "mammy" singer and comedian. In England, there is a restriction against the dipiction of the Diety on stage or screen for the reasons which caused the furor at the mention of Jolson in connection with the role of "De Lawd."

Dignity Made the Role

It was Richard B. Harrison's dignity, solemnity and absolute absence of buffoonery which made the play a success and a Pulitzer-prize winner, acclaimed by critics, laymen and the clergy.

To find another who will bring the same sublimity to the film role, now that Harrison is gone, is the problem of Warner Brothers, who are to be the Hollywood producers.

The offer to Dr. Moton indicates definitely the decision of Hollywood to abandon the Jolson proposal. Charles Winter Wood, Harrison's understudy who played the role after the death of Harrison, finally may get the principal role.

NEW YORK SUN

NOV 16 1935

"Truckin'."

Not often do observers of folk phenomena have an opportunity to see the characteristic development of a folk product taking place under their eyes and within the limits of a few years. The student of such things recognizes the clew and starts on the hunt when he is told that a certain song has no known single author, or that a dance "just growed." It "just growed" was the answer given an inquirer after the inventor of "truckin'," which has emerged out of Harlem and is appearing now in dance programs generally.

Acute detective work of the kind practiced by students of folk found an "inventor"; but further research and a knowledge of such things has encouraged the belief that the dance, in varied forms, was practiced by other and earlier and less noted artists. So far as the record can be clearly read, 'truckin'" first emerged for public attention in the feet of SAM or Slick, RUSSELL, in Houston, in 1918. He was a Memphis Negro well known to theaters in the Southern circuits, who adopted the stage name of Barlow. He executed the fundamental movements of "truckin'," not as a dance, at first, but as a manner of leaving the stage after a comedy act. Later, in characteristic folk manner, those movements were amplified and altered by various dancers, until a complete but still fluid product appeared on the stages in Harlem. "Truckin'" is Harlem dialect for departure, for leaving, for "goin' along"—which was the occasion of Barlow's first use of the movement.

By his own account, Barlow was simply imitating a movement which he had seen executed by Negroes carrying cotton on a Southern wharf. So the dance gets back to an origin characteristically folk, and more pointedly so in its close association with labor. In its development from the Negroes on the Southern wharf, through the individual artist who made use of it in a theater, to its variations by numberless performers today, it has had the normal career of the folk product. No two dancers in Harlem or elsewhere offer an identical product. Each performer gives his variations, makes his personal contributions; therefore the name of Barlow as author becomes more and more blurred, and the signature of folk more emphatic. It is conceivable that students of American folk products a generation hence may be skeptical of the very existence of this Homer, as being anything more than an invented name. Already "Barlow" is current in Harlem as "Bilo."

Theatrical-1935.

Individual Troupes, etc.

By TOM BROWN, JR.

Marc Connelly, noted American playwright, read Roark Bradford's "Ol' Man Adam an' His Chillun". He envisaged a play to present certain aspects of a living, very human religion in the terms of its believers.

So he wrote a play.

But writing a play is not getting actors who can play it.

So Marc Connelly went for a walk.

And in Harlem he found "De Lawd."

Richard B. Harrison was running for actors. We can't understand it down here in the deep South, but most of his students were white boys.

Mr. Connelly saw in Harrison the "De Lawd" of "The Green Pastures". But Harrison couldn't see it. He believed the part would be sacrilegious.

And it can be understood why a deeply-religious, God-fearing negro might hesitate to play the part of "De Lawd". In "The Green Pastures," "De Lawd" utters such phrases as these:

"Bein' God ain't no bed of roses."

"Give me a 10-cint seegar."

"Gabe, don't blow that horn."

But Mr. Connelly was right. When he told Harrison his performance would be entirely within the bounds of the legitimate theater and wholly Bible-like, he was right.

No one who read the script of "The Green Pastures" before it was presented to a living audience would believe it anything but sacrilegious. However, no one who witnessed the marvelous dramatic production that was "The Green Pastures" could believe it was anything but a truly humble ecclesiastical interpretation of the celestial beliefs of a separate race—a simple, religious race who could not be content with such platitudes as "God's in His Heaven," all's well with the world."

Two years ago I went to Tuskegee to see the Southern premiere of "The Green Pastures." I laughed at Doe Doe Green's half-comical and half-sacred portrayal of Gabriel. I laughed and sighed as Tutt Whitney wanted to take "two kaigs" of whisky on the Ark. And I thrilled at the marvelous vocal chorus that Laurence Rivers offered in his fine Pulitzer play.

But no one in a cast of many fine performances touched the fine performance that was Richard Berry Harrison's.

Richard Berry Harrison was de Lawd: he was the man who "passed a mir'cle" because his pudding didn't have enough water; and there lay the Earth. He was the man who was displeased that Cain was so sinful; he was the man so sorrowful that we on the Earth must sin.

He was the actor down here where we seldom see great actors.

Then two months ago he came up to the Grand. He played the part of "De Lawd" for the thousandth and somethingth time.

But he seemed tired. The performance I saw at the Grand was not the performance I saw at Tuskegee. A great trouper had reached the end of the row—last week's stroke merely sounded the tocsin of death that everyone may expect at 70.

Charles Winter Wood, who took Harrison's part as De Lawd after the noted actor's collapse March 2 and will take it hereafter, was well known in Alabama after more than a generation of service at Tuskegee Institute.

Wood came to Tuskegee about 1899 or 1901 as English teacher in the academic college. He was transferred to the Carnegie Library at the institute shortly thereafter as librarian, and, in addition, had charge of dramatics and public speaking.

Wood often was sent North on many confidential missions for Dr. Booker T. Washington, founder and first president of Tuskegee Institute. "He rendered service of a highly important and valuable nature," veteran officials of the institute said at Tuskegee last night.

During his later years of service for the institute, Wood acted as northern financial agent and continued in this capacity until he resigned to join the cast of "The Green Pastures." He was a graduate of Beloit College, at Beloit, Wis., and received his M.A. at Columbia in New York.

NEGRO THEATRE MOVEMENT.

In a recent letter to the drama editor of The New York Times, Rose McClendon gave her version of why Negro theatre movements have failed in the past. The conclusion drawn from the views she advances is that if any such worthy project is to succeed it will be through interracial cooperation. Mrs. McClendon asserts that "what makes a Negro theatre is not so much the use of Negroes as the selection of plays that deal with Negroes, with Negro problems, with phases of Negro life faithfully presented and accurately delineated."

Mrs. McClendon cites the untimely presentation of "Sailor Beware" and "Front Page" at the Lafayette Theatre, and maintains the reason the experiment failed was "there are no Negro audiences of sufficient size to support a theatre in Harlem." The fact is, the promoters "threw up their hands" after three weeks because the public was not sufficiently interested. On Broadway dozens of playhouses are closed for the same reason.

Reference is made to the initial venture of the Negro People's Theatre at Rockland Palace on a Saturday evening when four thousand persons were present. But how many of the four thousand were solely attracted to 155th Street and Eighth Avenue by the dramatic offering? It is reasonable to assume that if dancing had not been advertised following the performance the financial success of the affair would have been problematical. The fairness of comparing a strictly theatrical venture with a combination entertainment—a stage show and a dance, is questionable. The real test would be for Mrs. McClendon and her associates to produce a dramatic offering at the Lafayette for one week or more.

Harlem, with an estimated Negro population of 300,000, cannot maintain a house of drama, it argued. But Harlem did successfully support drama when much smaller numerically. Anita Bush packed the Lincoln Theatre back in 1915 in dramatic presentations, and the Lafayette Players subsequently scored artistic and financial success for several years. These historic histrionic feats were accomplished because Negroes were drawn to the theatre by exclusive Negro casts; and the demand for stage delineations of Negro life were not as insistent then as now.

Is Negro culture to be a simon-pure racial contribution as are Negro spirituals? Is the Negro theatre to come into being fundamentaly different from the Irish Theatre or the Jewish Theatre or the German Theatre? To what extent is there to be intraracial and interracial participation?

Movie Operators in Battle Against Ofays in St. Louis

ST. LOUIS, Mo.—A settlement of the interracial motion picture projectionists' war is being sought in St. Louis.

A special arbitration board will be appointed by Mayor Dickmann, white, to settle the dispute between the St. Louis Moving Picture and Projection Machine Operators' Union, Local No. 143, and the Colored Motion Picture Projectionists' Union as to whether white or colored men shall operate projection machines in the Star, Strand, and Criterion theatres, local colored houses.

Five other colored houses use colored projectionists.

The agreement to arbitrate was reached at a meeting of representatives of rival unions and the Urban League.

Clyde Waston, white, international representative of IATSE, declared that the demand of colored owners of theatres that white projectionists be replaced by colored operators would not be met unless the colored joined the union, which is affiliated with the A.F. of L.

The colored operators object to the A.F. of L. affiliation because it will tie them up so that they cannot fight their white union brothers. The result will be that white union men will be able to work in colored houses, unopposed, while they will not get a chance at the white houses.

Langston Hughes's New Play, "Mulatto," Presented

Summer Theatre Group Offers Poet's First Play; Great Possibilities Seen in Offering.

DUBBS FERRY, N.Y.—"Mulatto," a new play by Langston Hughes, had its premiere at the summer theatre here last week.

The play was presented by an all white cast and is said to have good material, but needs revision to be made into a creditable production.

A reviewer writing in Variety, the show trade paper, says of the vehicle:

"'Mulatto' is a variant from the usual type of play shown in the Westchester summer theatres this season.

"Most of them trended toward comedy or alleged comedy. This one is all tragedy. The story is there, and there is a good play in it; in fact, as now crudely designed it is not without interest, but the lack of proper construction may be explained by the statement that it is a first play by Langston Hughes, author, heretofore known chiefly for his poetry. However, there is no poesy in 'Mulatto.'

"It is a grimly told tale in language pungent to the point of sensationalism. It is plentifully supplied with genuinely picturesque profanity and contains many words still tabooed.

"Col. Norwood, plantation owner, has for his mistress his colored servant.

"Several children are born. All save one, Robert, when they reach suitable age (the time of the play is the present) marry within their race and start sharecropping on the colonel's place. Robert, refusing to 'keep his place,' angers the colonel.

"The whole action of the play takes place in an afternoon and evening. However, detail covering a period of thirty years is supplied in a couple of soliloquies by Cora, mother of the boy. Acted out as a prolog, those disclosures would likely sound better.

"Since the curtain is up little more than an hour as the play is now presented, there is plenty of opportunity for revision and elaboration.

"The scene is laid in one set, the colonel's living room. The cast is all white, many unsuited to their parts. With some major surgery, 'Mulatto' can be shaped into a worth while play."

"Muddy Waters," New Radio Series

NEW YORK—"Muddy Waters," a series of plays based on the life of the uneducated people in Harlem and the South, takes the air on WEVD beginning Thursday, August 15, at 8 p.m. sponsored by the adult education bureau of the State board of education, an emergency relief bureau undertaking.

The purpose of "Muddy Waters" is to reveal the struggles of a class rising to social enlightenment and to demonstrate the work of the ERB in a new kind of 'experimental theatre of the air."

To be presented regularly on Thursdays at 8 o'clock, the series consists of individual plays written and directed by Venzuella Jones who played the leading feminine role of Bess in "Porgy" and who reappeared in the role in the radio version of "Porgy" on the Socony program with Al Jolson some time ago.

Consisting of a cast drawn from a group of sixty colored players and with musical settings supplied by a quartet, the first of the series this Thursday is "Fulfillment" concerning the deep religious fervor of the impoverished and ignorant class of the plantations. Succeeding broadcasts are: Thursday, August 22, "Child of the King," Thursday, August 29, "Harlem," September 5, "Depression."

Many Americans in Moscow for the Theatre Festival

Teachers Among Those at Annual Celebration in Russia.

SOVIET THEATRE FOR THE MASSES

Develops in Factories and Is Nurtured by State.

By WILLIAM N. JONES

MOSCOW—This Soviet capital became the theatrical center of the world this week when visitors from twenty-seven countries, including several Americans, arrived to attend the ten-day international theatre festival.

Among those seen at the opening performance were Dr. Alaine Locke, of Howard University; Miss Anne Cook, Atlanta University dramatic instructor; Miss Billie Jeter, also of Atlanta; William L. Patterson, formerly of New York but now recuperating in Moscow; Sylvia Chin, daughter of a former Chinese diplomat whose mother was a West Indian and Miss Florence Webster former Memphis, Tenn., teacher who is studying music at the Moscow University.

Is International

The opening performance "Sadko," was notable not only for its brilliant and spectacular performance, but from the standpoint of its international audience. An experienced theatrical man told this correspondent that the audience included a larger variety of racial groups than any similar audience he has seen in any country.

The Bolshoi Theatre, where the opera was performed, was formerly the theatre where the tsars and aristocracy of former days held forth. On Monday evening it presented a strangely different kind of brilliance in that it was the workers of the new regime as performers with an audience where workers, distinguished visitors from many sections of the world, high diplomatic officials representing the leading countries, rubbed elbows.

Dr. Alaine Locke told the AFRO-AMERICAN correspondent that undoubtedly it presented the most significant artistic event he had ever seen.

Soviet Objectives

The main significance of the Soviet theatre, as outlined in the opening address before the rise of the curtain by V. A. Kurts, chairman of Inturists, is that Soviet theatrical art is the property of the masses. It starts in the amateur activities in the factories where every worker has a chance to develop artistic ability.

The government provides amply for the widest development of talent and also for the development of the theatre itself. The theatre is being regarded as a cultural necessity in the same way food is regarded as a physical necessity and is being placed in the reach of everyone.

The audience Monday night reflected this economic background. The sons and daughters of once humble peasants sat in the boxes once reserved for dukes, and wealthy Americans, Dr. and Mrs. Vernon Herbst, sister and brother-in-law of the late Julius Rosenwald, for instance, rubbed elbows with young people who that day worked at the lathe.

Mrs. May Rosenwald Herbst told the AFRO-AMERICAN that the Soviet Republic was doing for all Soviet young men and women what her brother tried to do with those he could reach in America—give them opportunities for fullest development.

Leads the Way

While the performance Monday night followed the spectacular scenic productions which would do credit to Broadway, the general spirit of other performances which made up the ten-day festival followed closely the artistic temperament of socialized Russia.

Edward Copeland, white, Philadelphia financier, with offices in the Bankers' Trust Building in the City of Brotherly Love, told this correspondent that it would be only a matter of time before, in sheer competition, other countries would have to adopt the new order being used here.

The theatre audience here lacks the conventionality seen in an opera in Europe or America. There is complete absence of formal evening clothes for men. The ladies, of course, wear colorful gowns, as well as proletariat and racial costumes.

This makes up an unusually colorful audience. Between the acts many repair to the cafe, which is conducted by the theatre and provides its drinks, food, etc., free to patrons. Around tables the show is discussed.

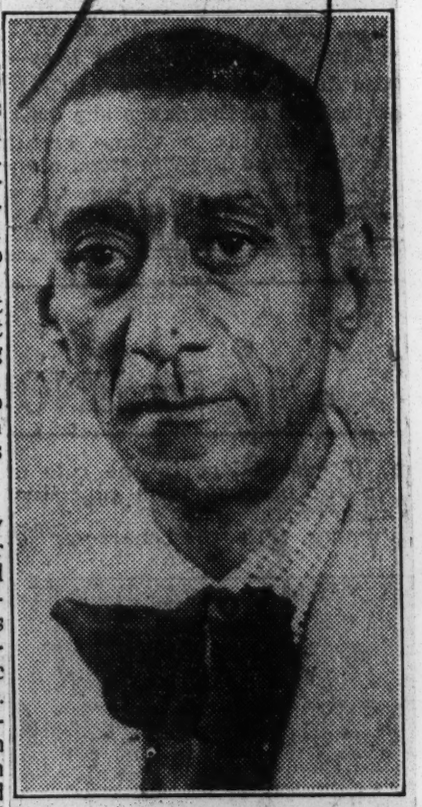
Since the theatres open at 7:30 patrons wait until after the performances to eat their suppers. The result is that the hotels and cafes are alive until three in the morning. There is dancing and further discussion.

Performance Colorful

To describe the performance of "Sadko" would be beyond the ability of an ordinary newspaper man. The Soviet artists outdid Roxy or the late Ziegfeld in stage lavishness and unusual scenery. But they did more. They made this spectacular scenic effects speak a new language.

Budgets and personalities must have been thrown to the winds in the mass ideas worked out with such detail precision — for instance in the opening scene of the big banquet as well as the billowy ocean and subterranean spectacle which filled the entire stage.

Still A Big Hit



—Chicago Defender Photo.

LEIGH WHIPPER

Famous Broadway actor who is still the star of "Three Men on a Horse," now in its seventh month at the Harris theatre. He is the only member of the Race in the cast. You will recall that Mr. Whipper was the star of "Stevedore," taking the part of Jim Veal. He has just completed the prologue of N.B. Westhrope's Race drama, "The Holy Hill," which has its New York premier on Thanksgiving.

Theatrical—1935

Individual Troupes, etc.

PAUL ROBESON PRAISES SOLUTION OF NEGRO QUESTION IN SOVIET UNION

Crusader news agency

By Paul Pushkin

U. S. S. R., MOSCOW - (CNA) In an interview here with Paul Robeson, internationally famous singer and actor, it was revealed that he is very enthusiastic in praise of the Soviet Union.

1-12-35 newspaper, N.Y.

Robeson stated that not only did the theatre in the Soviet Union have for him great interest, but the whole new social system, - new life, new culture, new economy, new people - compelled his admiration.

Likes Soviet Treatment Of Negroes

Robeson also stated that he expects to spend much of the rest of his life in Soviet Asia, Africa, Russia and Soviet China.

He also expressed the opinion that the whole future of the Negro people is tied up with conditions in those parts of the world, especially the Chinese situation, which is much like the situation in Africa. How the national minority problem (the Negro people in the United States are a national minority group) has been solved there deserves the closest study, as its solution there offers a model for the solution of the Negro problem wherever they exist, he believes.

Robeson recently left England where he encountered race prejudice which does not exist in the Soviet Union. While here he expects to play the leading role in "Stevedore", a play in which the Negro hero is framed on a rape charge in New Orleans and is saved from a lynch mob organized by the dock boss, by united Negro and white workers. He will probably play the leading role in "Black Majesty" also.

CRUSADER NEWS AGENCY - 8 - January 12, 1935

Robeson will act under the direction of Sergei Eisenstein, noted Soviet film director.

MME. JARBORO SINGS IN N. Y. SUNDAY NIGHT

Chicago, Ill. Defender 1-12-35

A cast of principals has been assembled by Alfredo Salmaggi for his production of Verdi's opera, "Aida," at the Yankee Stadium, in New York, next Sunday night.

The list includes Caterina Jarboro, Aroldo Lindi, Swedish-American tenor; Nino Ruisi, basso, and Gino Montanari, Italian baritone.

Guieseppe Bamobschek will conduct the performance. Salmaggi is planning this, the first four-open-air operas at the Stadium, upon an extensive scale, hoping, he says, to make it equally imposing as those which he staged at Soldier Field, Chicago, in 1932, and which attracted audiences in excess of 60,000.

An unusually large stage and special scenery has been constructed for the purpose and the acoustic qualities of the Stadium have been improved.

A herd of elephants, camels, 50 Egyptian horsemen and several hundred extra performers will feature the open-air presentation of "Aida."

New York Herald-Tribune

JAN 7 1935

Robeson Finds Soviet Friendly To Negro Aims

American Actor to Return Each Year to Sing and Adapt Dances of Race

Would Create Theater

Plans Trip to Africa for 'True Racial Expression'

From the Herald Tribune Bureau

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MOSCOW, Jan. 6.—Nearing the end of a two-week visit to the Soviet Union, Paul Robeson, the American Negro actor and singer, announced today he hopes to pass a considerable part of each year in this country playing such roles as Lonnie, in "Stevedore," and Othello, singing Negro spirituals and Russian folk songs, adapting original African dances—the source of American jazz—for presentation in Moscow, and studying the national minorities policy of the Soviet government.

Robeson said he could hardly fit into any of the existing theaters in this city, and therefore contemplated arranging with the authorities for special productions both of traditional dramas in which he has played and of new dramatic material concerning the contemporary Negro. The true worth of the original African dances, he said, had never been recognized, and he said that they alone, if properly developed, would rival the traditional Russian ballet.

While Robeson was thus making plans for his future in the U. S. S. R. Robert Robinson, another Negro, who carries an American passport, although born in Jamaica, continued his rise in the Soviet political firmament.

Robinson was elected recently by a local ball bearing plant to the Moscow soviet—corresponding to the city council of an American city—along with Josef V. Stalin and other high figures in the Kremlin. Yesterday the Moscow soviet sent Robinson higher. Together with Stalin and others, it elected the Negro to the provincial soviet, which corresponds to an American state Legislature.

There is a possibility that Robinson may be elected soon to the All-Union Congress of Soviets, which corresponds to the United States Congress and is scheduled to convene late this month in the historic Kremlin Palace.

Robeson began to study the Russian language with a view to visiting the Soviet Union while he was playing Othello and singing spirituals in England last year. Already he speaks Russion fairly well and now is learning the role of Othello in Russian translation.

As a resut of his contact in England with African-born Negroes Robeson has a new interest, he said, in searching in Africa for what he describes as "the true racial expression of the Negro." Thus he plans to visit West Africa next year and to make annual trips there. From now on he expects to spend relatively little time in England and the United States.

Robeson said he did not know enough about theoretical Communism to express an opinion, but that he was sympathetic to the Soviet experiment.

Despite their godlessness, the Soviet Russians have recently developed great interest in the Negro spirituals. Every few days the principal Moscow radio station broadcasts Robeson's phonographic interpretations of "Steal Away to Jesus" and other spirituals.

Radio Staff Reported Out

A London "Times" dispatch last week from Riga, Latvia, printed in New York, asserted that six prominent Soviet wireless officials and announcers had been removed from their posts "as a result of the recent broadcasting by the powerful Comintern station at Moscow of a phonographic recording of the voice of Paul Robeson singing the spiritual 'Steal Away to Jesus.'"

CITY WILL SEE 'PASTURES' SOON

Famous Negro Classic Is Coming To Temple Theater Jan. 26

"The Green Pastures," which has run for 1600-odd performances and has visited every major city in the United States, will return to Birmingham for a one-day stand Jan. 26, it was announced today.

The famous Negro Pulitzer prize play will be staged at the Temple Theater for matinee and night performances. It played here a year ago at the Municipal Auditorium. The R. B. Wilby theater interests will sponsor its coming performance here.

The elderly, gray-haired Richard B. Harrison, who impersonates "de Lawd" in the Marc Connelly-Roark

Bradford Music, continues to head the cast of nearly 100 Negro singers and actors. The cast is just as it was when the playopened on Broadway nearly five years ago, except for three roles which were vacated by death.

William Schneider, first of three advance agents for "The Green Pastures," was in Birmingham today arranging for the production's appearance.

"The company is playing return engagements in practically every large Southern city," Mr. Schneider said. "In many places the attendance this year has exceeded that of the first tour."

The company has been on tour for three years. Two weeks after it appears here it will return to New York for a month's run. After that Rowland Stebbins, the producer, plans to take the company to London. Mr. Schneider said.

ONE IN A MILLION

Paul Robeson says, "I refuse to live under the sword of Damocles all my life. My own father, my own brother cannot go where I go. I am leaving England, I belong to Africa."

Mr. Robeson, a distinguished scholar, athletically and artistically well known on both the American and European continents, thus expresses himself out of a soul that has sustained its freedom in spite of the poison so vigorously applied by the intellectual pigmies of the two continents in question.

Such a statement coming from one who, though living under the ban of proscription, yet has been able to so use the intellectual optics as to discriminate and differentiate between the shadow and the substance, deserves not only our abiding respect, but serves as well to furnish those who think, with ample food for their consideration.

This statement of Mr. Robeson, expressing a determined desire to separate himself, or better still, to return to the habitation of his racial nativity, where freedom and liberty are not churned out through the instrumentality of racial hate, religious bigotry and economic oppression, shows that he is one black man out of a million who has found out that self respect is the first essential to the establishment of genuine manhood.

The Robeson doctrine will not be readily accepted by black men in America, or even in England for that matter, who still travel under the star of the apologist, the "yes" man, the black man who wants to be everything else but what he is, the trained intellectual imitator and especially those who make it their business to ape the supposed superior race, but his sound sense will appeal to thinking black men who are capable of reasoning and who reason with their minds instead of trying to reason through a continual flow of words which mean nothing.

The greater significance of his statement lies in the fact that no African in any country will be properly respected until Africa has again taken her place as a dominant racial identity among the nations of the world. The history of the black man is little known to the black man himself and will not be properly told to the world until a new history is written by black students and scholars themselves.

White historians, both abroad and at home, have carefully and with great precision covered up the fame achieved by ancient black men as leaders, as outstanding scientists of the world. In proportion as they have clouded the facts of ancient history, they have with equal deception and prejudice attempted to cover up the facts of black men's achievements in the modern world.

Mr. Robeson is to be congratulated as being one black man who has been schooled in the white man's environment, lived under his religious influences, studied his political and social deceptions, contacted his economic and industrial insincerity, yet, surviving all of this, emerges shining under the brilliant star of faith in his own race, having decided to return to his own people where the difference can be clearly discerned and established between mere reform in words and genuine reality in deeds. We repeat again, he is one in a million.

ROBESON QUITS ENGLAND.

Paul Robeson, according to newspaper reports, has decided to leave England. He is going to take up residence in Russia. The popular singer's love and admiration for the English have waned if the remarks attributed to him, in which he scores the existence of race prejudice in London and environs, are true. His criticism of England and his desertion of it for more congenial surroundings come as a big surprise on this side of the water; for the impression prevailed in this country that Mr. Robeson was a favorite in the best circles and hobnobbed with titled personages of the realm.

Several years ago Paul Robeson issued a similar blast against the United States, serving notice that he was going to live in England to escape the embarrassments and inconveniences of racial discrimination. It seems that the English too, have incurred his displeasure and he now hies himself to another country in the hope of realizing his Utopian dreams.

Much as we admire and respect Paul Robeson his predilection for "running away" from racial discrimination does not put him in a heroic role. He seems to develop a super sensitiveness on the subject as the years pass. Perhaps such a complex keeps pace with his artistic development. Mr. Robeson has refused time and again to appear in recital in the South. Those who made strenuous efforts to get him to visit Dixie gained the impression that the singer's unyielding opposition was due to his fear of being subjected to proscriptions because of his color.

Some of the great Negro artists have gone South and by their appealing, fine stage performances rendered the race a great service by softening race prejudice. Roland Hayes, tenor, and Richard Harrison, star of "The Green Pastures," have made notable contributions in promoting the cause of interracial relationships. Dr. R. R. Moton and other race leaders do not necessarily have to live in the South, but do so out of a sense of duty. They also know full well that whereever they go unpleasantries of one kind or another will be encountered, and that such is the lot of both white and colored people.

In Mr. Robeson's quest for a country where race prejudice does not abound, he should remember that there is no such person as a man without a skin, even though sometimes he may be thin-skinned. To be too thin-skinned does not advance the best interests even of those artistically-inclined in the long run.

NORFOLK, VA.
LEDGER DISPATCH
JAN 5 1935

Paul Robeson and the Soviets

At last we have heard something from Russia that we feel perfectly free to laugh about. There was a time when we laughed about practically everything we heard from Russia. But then it began to dawn upon us that a situation or an incident that appeared to be merely another amusing Soviet absurdity actually might appear so serious to the Soviet mind that a firing squad would be indicated and any number of persons might find themselves "liquidated" after the Soviet manner. We have learned to keep our sense of humor under restraint accordingly.

But we feel free to laugh out loud about the furore created in Moscow by the recent broadcasting of a phonograph record of the famous Negro baritone, Paul Robeson, singing "Steal Away to Jesus." No one was shot on account of it, though numerous Soviet officials were deeply shocked. Six broadcasting officials were dismissed from service and the chairman of the All-Soviet Broadcasting Committee published an apology. There was much investigating and some of the authorities had a rather bad time of it. It was decided that Robeson was "a class enemy" and that he was spreading "an insidious form of anti-Soviet propaganda" under the very nose of the Communist party.

Robeson, who happened to be in Russia at the time, would have got by with this "insidious propaganda," perhaps, had not some Moscow official read in The London Times that the record broadcast was of a song in which "Jesus" was mentioned and which had a religious implication. It is a wonder that those responsible for the broadcast escaped "liquidation." They still may be shot as counter-revolutionists. The Russian press hastened to advise the people that while the Robeson song may have been clothed in a semi-religious atmosphere, it should be interpreted "as a protest against the treatment of the Negro race under a capitalistic regime." And, of course, the Russian people so interpretted it, because they have learned to think as they are told to think.

After all, we have decided that it probably would be better if we did not laugh over this matter. For all we know they may have decided to liquidate Paul Robeson as the only effective means of wiping out this stain. We may rejoice—though quietly and entirely solemnly—that they didn't broadcast his records of "Old Black Joe" and "Massa's in the Cold Cold Ground." That would have been treason of the blackest sort.

"Green Pastures" Back In Gotham

Play Re-Opens On Broadway After Making Two Hundred and Three Towns On Its Continental Tour

NEW YORK, Feb 28.—Richard B. Harrison, who used to be a Pullman porter on the Sante Fe and who is now regarded at the foremost Negro actor of his time, and markable play that was suprned by numerous managements and yet grossed more then $3,000,000 in five years, is back today to Broadway. On Tuesday evening, the fifth anniversary, "The Green Pastures" had its Manhattan reopening. The theatre is the Forty-fourth.

Actor Harrison, 70 years old, his thick white locks down over his shoulders, wearing a broad-brimmed black hat and carying a zipper bag, reached the Pennsylvania Station at 12:30 p.m., arriving aboard the Legislator from Baltimore. With him were seventy-four other Negro players or assorted ages and sizes. A swarm of admirersfrom aHrliem was on hand to receive them. "The Lawd was presented to Stationmaster Egan, hustled into a cab and driven to City Hall, where he was received by Mayor LaGuardia. One more mayor on his long list.

Tonight the Negro troupe is scattered over Harlem, with De Lawd making his tmporary home at the colored Y.M.C.A., 135th street near Seventh avenue. When he gets around to it he's going to move down into the Forties or the Fifties. That trip to Harlem is too strenuous, he says, for one of his years.

Played in 203 Towns

"The Green Pastures" company is back where it started, on Broad way, after 40,000 miles of travel. They've played 203 towns. They've appeared in all but eight States. They're here for a stay at the Forty-fourth for as long as New York wants to play. And then, form here, To Boston, perhaps, or Chicago.

Baltimore was the final stand prior to the return to Broadway. The performance in Baltimore last night was No. 1,652. That's nowhere near the total achieved by "Abie's Irish Rose." but it's a total that exceeds that of "Lightin'," which ran for 1,291 in New York and then moved on to Chicago.



After a triumphant tour of more than 200 cities in the United States, Richard B. Harrison, star of "The Green Pastures," continues to win the plaudits of audiences in New York where the show reopens after running for five years.

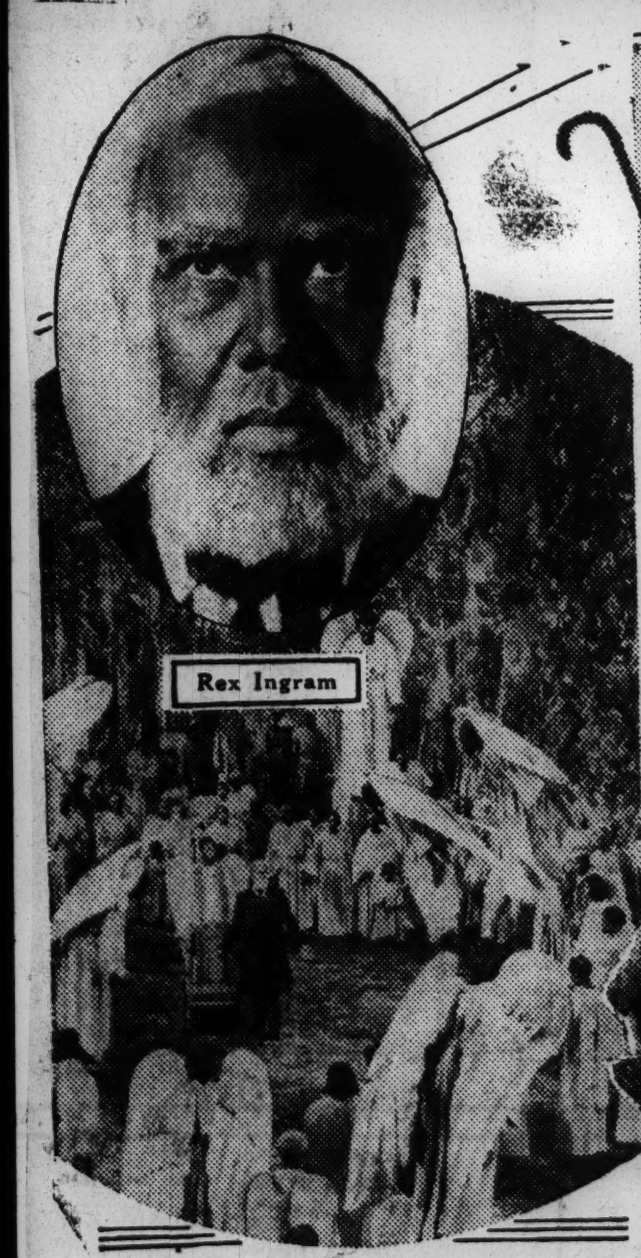
It was announce yesterday(March 14, 1935) that Richard B. Harrison the famed actor ~~wa~~is dead.

Theatrical – 1936
Individual Troupes, etc.

Durham, N C Herald
July 6, 1936

"De Lawd" Retires From Motion Pictures To Devote Himself To Aiding His People

Rex Ingram, Star Of "Green Pastures," To Resume Medical Career Because Of Plight Of His Race



Rex Ingram



"De Lawd" with his flock

Scene from "Green Pastures"

Hollywood, July 5.—One of the most interesting stories to come out of Hollywood in recent months concerns the Negro star of the movie version of "Green Pastures," famous play by Marc Connelly.

After reaching the peak of his career in portraying the difficult role of "De Lawd" in Connelly's play, Rex Ingram has decided to retire from the movies and devote himself to a medical missionary career among his own people in the deep south.

His decision followed a trip through the south where conditions so stirred his sympathies that he decided to resume the medical career which he had engaged in before entering the movies. Ingram is a graduate of Northwestern university, a Phi Beta Kappa man and a graduate medico.

One of the factors which prompted his decision was his realization that his role in "Green Pastures" probably marked the climax of his career as an actor. At the same time, the number of parts open to a Negro actor, even one of the ability of Ingram, are few.

When Ingram was asked, during our interview, whether his position and background had enabled him to disregard the so-called "color line" and rise above race prejudice, he admitted that it was seldom that the two races mixed with a freedom and open acceptance. He confessed to feeling somewhat an expatriate—"a man without a country"—accepted neither by his own people or by the white race without reservation, at least in his own mind.

Ingram's responsibility in interpreting the part of "De Lawd" and carrying on the tradition established by Richard Harrison in that part in the stage play was no small one.

"One of the greatest aids to me in playing the part was the makeup which the studios arranged," said Ingram. "Once I was in costume and made up, I found myself in character with the part. One of the confusing things about the whole affair was that I was playing three parts, alternating roles on different days.

"I do believe, however, that the play pretty accurately portrays the Negro's idea of heaven and his religious views. The play may seem a little fantastic and exaggerated to many, but it is amazing how naive an idea many of my people have of such things."

Ingram, on completion of his present personal appearance tour of the nation, plans to brush up on his medical work and then head southward to work among his own people. One of his particular objectives will be to fight the ravages of tuberculosis which yearly takes an abnormally high toll among Negroes.

"Green Pastures" in itself represents a radical departure from anything heretofore attempted by Hollywood. It is the first full-length feature with an all-Negro cast. Although some doubt was felt as to whether the theme of the play would "go over" with movie audiences, the reception given it at various previews has indicated that it may be an even greater hit on the screen than it was on the stage where it made dramatic history.

Chattanooga, Tenn. News
July 15, 1936

The News Open Forum

Roark Bradford and "Green Pastures"

Edito The News:

Your editorial regarding the failure of the motion picture producers to give proper credit to Roark Bradford as coauthor of "The Green Pastures" prompts me to offer the following information which is thoroughly accurate in every respect.

At the time Roark Bradford wrote and published his first book, "Ol' Man Adam an' His Chillun" (from which "The Green Pastures" was later adapted by Marc Connelly) I was privileged to live virtually next door to the then unknown author, who had a small one-room apartment on St. Peter Street in the French quarter at New Orleans. I remember distinctly how his book was the topic of conversation in 'the quarter" for many months, and that no one was more surprised than Mr. Bradford himself when Marc Connelly arrived from New York to confer with Mr. Bradford regarding the possibilities of making a play out of Mr. Bradford's efforts.

There were periods of five or six days when no one saw either Mr. Bradford or Mr. Connelly, so engrossed were they in their efforts to produce "The Green Pastures." One evening, in the Quarter Bookshop (which was managed by Bertha Rolf, a greater personality than either Mr. Bradford or Mr. Connelly) in the presence of a small group of friends, Mr. Connelly remained in New York several months and during this time Mr. Bradford worked with him practically continuously in the dramatization of the play. Later, when the play opened in New York, and for approximately six months following its opening, Mr. Bradford came to New Orleans at intervals to confer with Mr. Connelly and during the entire period no mention whatsoever in a blaze of glory, was elaborately entertained by his publishers, or in the play's adverly fascinated and delighted, though tisements of "The Green Pastures" was based upon the book, "Ol' Man Adam an' His Chillun." Finally by Roark Bradford. He attended performances of "The Green Pastures" and was thoroughHis Chillun." Mr. Bradford's friends extremely modest.

It might be of additional interest to Mr. Bradford's admirers to know that he lives in the French quarter

at New Orleans in a house that was built in 1784. He calls his house "The Old Ship of Zion." Here he writes, and for recreation paints, works with wood, makes red wine and plays the guitar to amuse his son, Roger Roark. When he needs new material he goes up to his plantation near Shreveport. There on Little Bee Bend plantation he talks to the Widow Duck or listens to Br'er Charlie, the one-legged blacksmith preacher, spin yarns. Occasionally Mr. Bradford takes a trip on a Mississippi packet, watching the Negro roustabouts tote sugar, cotton, hogs and barrel staves.

JOHN D. STANNARD.

Chattanooga, July 14.

"Green Pastures" in the Movies Is Called Insult to "De Lawd"

AFRO Critic Says Oscar Micheaux, Harlem's Shoestring Producer, Could Have Turned out a Better Job; Race's Supposed "Simplicity" Given as Excuse for Making Cheap, Shoddy Production.

By RALPH MATTHEWS

NEW YORK—Until one visits Radio City Music Hall and looks at the motion picture version of "The Green Pastures," he never realizes just what a tragedy the death of Richard B. Harrison really was.

However, it is not only the absence of the creator of the role of "De Lawd" which makes the movie version of "The Green Pastures" the unsatisfactory piece of business that it is. It is the shoddy, make-shift way in which the piece is put together. The production smacks more of Oscar Michaux than of Hollywood and to speak the truth Mr. Michaux, in his hey-day, has done a much finer piece of work.



REX INGRAM

Oscar Michaux

Explanations are perhaps necessary here. Mr. Micheaux is a colored producer of Harlem, who occasionally drums up enough nickels to pay for a few feet of celluloid and hire a cameraman (who owns his own equipment) at so much per day when available.

Mr. Micheaux then engages a few out-of-work colored folks, willing to play in pictures just for the experience and a few dimes an hour, if Oscar can spare it, and after much improvising on scenery and the like, what purports to be a picture evolves when and if Mr. Micheaux can rustle up enough more money to get the prints out of the laboratory.

Used no Tricks

Marc Connelly, with all of the facilities of Hollywood at his disposal, with such spectacles as "The King of Kings," "The Sign of the Cross," and the "Ten Commandments," as models, has done no better than Oscar Micheaux, producing on a shoe-string with his creditors chasing him from pillar to post.

"The Green Pastures," measured by Hollywood standards, is a disgrace to the movie industry and a reflection on the colored race as a whole.

Give Excuse

As an excuse, the producers and the white critics will say that the play was produced "in keeping with the simplicity of the colored man's religion."

Wrong Idea

This is all a lot of tommy rot as the only thing it is in keeping with is the white man's idea and desire to see the poor black man in rags, squalor, and privation.

What has been done is simply this. Marc Connelly, who has enjoyed a large share of the five millions dollars made on "The Green Pastures" while exploiting the colored performers who made his fame and fortune, carried his skullduggery into the very gates of Hollywood where lavishness has always been a part of the creed and taught them how to rob the colored performers in the same way that the Broadway shysters have done for the past quarter century.

A Few Comparisons

Where the white man's religion, "The Sign of the Cross" and other productions called for beautiful sets "The Green Pastures" use a cow pasture.

Where "The King of Kings" used large multitudes of extras forming mighty and moving extravanganzas (extras at $15 per day, incidentally), "The Green Pastures" makes out with a score of bedraggled, non-descript performers, who look like they were recruited out of the wash tubs.

Where "Ben Hur" used a thousand gladiators in a battle before Nero, "The Green Pastures" uses twelve soldiers in one of the great battles of Biblical history.

Even the colored brother's vaunted simplicity does not prevent him from thinking in big numbers. When he says "Hosts of Israel," he means HOSTS.

The scene depicting the fall of the walls of Jericho, which could have been built into a mighty and impressive spectacle, was dismissed with the sound of drums in the distance.

The scene showing King Pharaoh on his throne, which could have been done with finesse against a background of Egyptian splendor, was glossed over with a handful of ragamuffins in a barn that would have done credit to a Slabtown lodge room—but all this Marc Connelly and his cohorts will tell you is the "colored race's simplicity."

There isn't a colored man born who doesn't think of heaven as a place a million times more gaudy than anything the white man ever conceived and the more "simplicity" he displays in his everyday life, the more stupendous his heaven becomes.

Insult to Harrison

Rex Ingram as "De Lawd" does a magnificent job. The remainder of the cast do their chores with the perfection of church members taking part in their first sacred concert.

The singing for the most part is excellent. The rest of the production is an insult to the memory of the late Richard B. Harrison.

Rex Ingram, who ought to get a terrific build-up as a result of his role "De Lawd" in "The Green Pastures," being released this week, was a guest on Rudy Vallee's program, coincidentally with the picture's appearance in New York City.

Which reminds me that Prime Minister Hepburn of Canada has backed down on prohibiting the showing of "The Green Pastures" in the Dominion. Formerly Canada had banned it as has England.

Theatrical - 1936
Individual Troupes, etc.

Passing of Rose McClendon Leaves Another Vacancy in Ranks of American Theatre

Had Enjoyed Lengthy Career As Queen of the Drama Aided In Commanding Respect For Negro Stage Artists

NEW YORK CITY—That illustrious band of troupers, who during the past decade have raised the Negro's place in the American theatre from that of blackface clown to the eminence of an artist, is minus one more name—a name that during the intervening years has probably done more than any other to command respect from dubious metropolitan critics for the colored actor.

The Grim Reaper in the role of stage-hand, as he has done in the last few years for other great artists of her race, lowered the final curtain for Rose McClendon, the nation's leading crusader for the advancement of the race in the theatre.

She joined in death that long procession of artists of her period headed by the peer of actors, Charles Gilpin, and followed closely by Broadway's beloved Florence Mills, Wesley Hill, Flournoy Miller, Salem Tutt Whitney and Richard B. Harrison.

DREW ATTENTION IN 1926

Regal in appearance, resonant of voice, and possessing a commanding personality, she first drew attention of the theatrical world in 1926 when she with but a single scene captured and held the admiration of New York critics while appearing in the opera "Deep River." Jules Bledsoe at the time a student, sang a solo in the same piece written by Lawrence Stallings and set to music by Arthur Hopkins.

"In one of the scenes—the quadroon ball—there was a beautiful winding staircase," writes James Weldon Johnson in his "Black Manhattan," "down which Rose McClendon had to come slowly—ever so slowly—and walk through a patio, then off stage. It was a high test for poise, grace, and aristocratic bearing. She accomplished this feat every night in a manner that won great applause. Quoting Alexander Woolcott in the New York World: 'When 'Deep River' was having its trial flight in Philadelphia Ethel Barrymore slipped in to snatch what moments she could of it. 'Stay till the last act if you can,' Arthur Hopkins whispered to her, 'and watch Rose McClendon come down those stairs. She can teach some of our hoity-toity actresses distinction.' It was Miss Barrymore who hunted him up after the performance to say, 'She can teach them all distinction'."

"ABRAHAM'S BOSOM"

That was in October, 1926. Three months later she was Goldie McAllister in Paul Green's Pulitizer Prize winner, "In Abraham's Bosom," a play which definitely established the Negro as being of dramatic timbre.

Then in 1927 she played opposite Frank Wilson as the impeous Serena at the Guild theatre, later going on a two-year tour that carried her to London. To play with Wilson for Mrs. McClendon was to recall vivid memories of the old Lafavette Players, from which was produced America's leading Negro artists.

When the Group Theatre made its first public appearance in September, 1931, in "The House of Connelly," another play by Mr. Green, Mrs. McClendon was in the cast. Later in the same season she headed an all-Negro company in James Knox Miller's harrowing study of a lynching, "Never No More" and received the plaudits of the critics.

Between that engagement and her last one she was seen in "Black Souls" in 1932; "Brain Sweat" and "Roll, Sweet Chariot," her third appearance in a Paul Green play in 1934; and in Archibald MacLeish's "Panic" in March, 1935.

Her last stage appearance was in Langston Hughes' "Mulatto" currently appearing on Broadway. She was forced, because of illness to leave the cast last December.

She appeared in several radio dramas during the period from 1933 to 1935, the best known of which was a series of sketches depicting the life of the legendary figure, "John Henry, Black River Giant." She played opposite Juano Hernandez. She later appeared on the air in Countee Cullen's "Medea" of the Euripides.

It was her effort in organizing the Negro People's Theatre in 1935, that later inspired the Federal Theatre project which has created such a sensation in recent months in Harlem.

NEW YORK, July 30—(ANP)—It will cost the WPA around $27,000 to transport the all-Negro show, "Macbeth," to the Texas Centennial exposition in Dallas and return which represents the biggest outlay yet for any single unit of the Federal Theatre Project, it became known here last week as the much discussed production started on tour.

Staff members will be paid $3 for board and lodging in addition to the $104.50 monthly pay, usually handed out twice a month. Macbeth will play for 11 days at the Dallas fair at the request of exposition executives. The show will get 70 per cent of the gross and is expected to earn the heavy outlay as the Centennial theatre will seat 6,000. Around 150 persons are connected with the show as actors, orchestra members and stage hands.

On the way to Dallas, Macbeth is playing WPA theatres at Hartford and Bridgeport, Conn. Although no bookings have been made following the fair engagement, it is possible the show may play in Chicago and other cities on the return trip to New York.

Louise Beavers, the clever Sepia character actress, has a fine role in support of little 'Spanky" McFarland in the Hal Roach feature comedy, "General Spanky."

She entered pictures way back in 1924 following stage experience, singing in musical comedies. She was born in Cincinnati, Ohio, but was educated in the public schools of Pasadena, California. How many of her recent pictures have you seen? They were in order, "Imitation of Life", "Bombshell", "I've Got Your Number", "Bedside", "The Merry Frinks", "Cheaters", "Annapolis Farewell", "Bullets or Ballots", "Gorgeous Hussy" and "Wives Never Know". At present she is the busiest colored actress or actor on the movie lot.

Her hobby is playing, and she plays a swell game, but finds it little help in keeping down her weight. (She weighs 189 pounds).

Her main support is Willie Best, best known as "Sleep 'N Eat", who was borrowed from RKP Pictures for this all-star cast. Harold Lloyd discovered Best and gave him a job in the former picture "Feet First". He made a tremendous hit and has appeared in a number of laugh-hits, namely, "Up Pops the Devil", "Little Miss Marker", "Kentucky Colonel", "East of the Pecos", "Arizona", "Nit Wits", "The Littlest Rebel", "Thorough Breds All", "Puzzles of the Briar Pipe", "Mummy's Boys" and "Thank You, Jeeves". According to location jesters, Best set an all-time slow record of four hours for his fitting of the clothes he wears in the picture "General Spanky"

Actors Strike

Negroes at M-G-M Studio in Hollywood Demand Wage Increases

LOS ANGELES, Calif, Aug. 30.—Seventy-five Negro movie actors sat down in a folded arms strike at the Metro-Goldwyn-Mayer studios here last Tuesday, in the first strike in the history of the motion picture industry by Negro actors.

Daily newspapers have suppressed all news of the action and the men have stuck to a man against the armed might of the Hearstian outfit.

The actors were playing the role of safaris in the jungle "junk" picture "Tarzan Escapes." In accordance with their contract they asked for a $5 increase in pay because white grease paint they were required to use was injurious to their scalps and general health. Johnny Weismuller and Maureen O'Sullivan, stars of the picture, draw more than $3,000 weekly salary. The average salary of Negro actors in Hollywood is about $350 per year.

The strikers have withstood every effort of the studio officials to browbeat them.

A change of costume was demanded by the Director Richard Thorpe. This change called for the painting of the men's heads to make them look "savage Africans."

Studio officials tried to browbeat, and threatened the men with blacklisting. Then that failing, they singled out the more militant ones, and used all kinds of tactics, including that of telephoning the names of the maltreated men to other studios for blacklisting purposes.

They are hired through Central Casting Bureau which is the Studios' Agency. Every attempt on the part of the Negroes to organize is answered with further paycuts and intolerable working conditions.

All of the men are still on strike. The studio is losing thousands of dollars on the picture, and every trick is being tried to get the men to return to work although the Studio has steadfastly refused to grant the meagre demands of the underpaid men.

Three Colored Men Are Named To Direct Negro WPA Theater

Harry Edwards, Carlton Moss, Augustus Smith Are Given Signal Recognition by Barber.

NEW YORK, Aug. 27—The Negro Theater unit of the WPA Federal Theater Project, the most productive unit of the WPA Theater, became the sole property of the Negro people this week with the announcement by Philip W. Barber, director for New York City, that a committee of three prominent Negroes has been appointed to direct the Negro Theater.

This committee which will begin to function immediately, consists of Harry F. W. Edwards who will be in charge of the administrative side of the theater; Carlton Moss and J. Augustus Smith, who will be in charge of production.

Mr. Edward was born in Berlin in the Spring of 1898 and completed his education at the Polytechnic Institute in London. Soon after enlisting in the British army, he was captured and held as a prisoner of war for four years.

J. Augustus Smith, more widely known as Gus Smith, has been associated with the theater for some 30 years. Born in Gainsville, Fla., January 14, 1891, he made his stage debut eight years later, playing with the "Rabbit Foot Minstrels" under the management of Pat Chappelle, a leading minstrel show promoter of that day and time. This show also has the distinction of being the first tented minstrel owned and operated by all Negroes.

Mr. Smith, running true to form, has been most active since coming to the WPA Theater. Even the days of CWA he played the lead in Frank Wilson's "Brother Mose." When the company was merged with the Federal Theater he came into the Negro Theater, cast as the lead in the unit's first production, "Walk Together, Chillun," also by Frank Wilson.

Carlton Moss, the youngest of the three, was born in Newark, N. J., in 1909. He, too, is a playwright and somewhat of an actor. After graduating from the Dramatic Department of Morgan College in Baltimore, Md., he completed a post graduate course in playwrighting and the drama at Columbia University.

In his spare time he wrote an opera called "Blue Steel." William Grant Still, working under a fellowship from the Guggenheim Foundation, set it to music. It is said that the Metropolitan Opera Company is considering it for production.

Since leaving school Mr. Moss has been associated with only the theater, always particularly interested in the drama. For a number of years he has been on the board of directors of the Repertory Playhouse Associated School of Drama, a New Jersey organization.

He was a member of the Harlem Drama Unit during the infancy of the Federal theater and one of the organizers of the Harlem Players. For two years he was also director of dramatics at the Y. M. C. A.

In making the appointments, Mr. Barber said:

"This marks the putting into effect of the policy originally aimed at since the beginning of the project, which is: Negro control of the Negro Project.

"I expect an even more successful future career for the project than it has already had."

According to Mr. Barber, full authority and supervision over the Negro Theater division of the project is assigned to these three men. They will act as a committee on all matters of policy.

John Houseman, formerly associated wtih the unit, will be in charge of another unit of the Federal Theater.

Jim Crow Laws Nearly Wreck 'Macbeth' Co.

Troupers Demand White Manager Be Fired for Actions.

SEPARATED ACTORS FROM OFAY FORCE

Orson Welles Rushed to Restore Peace.

NEW YORK—Because he insisted upon enforcing jim-crow laws upon the members of the "Macbeth" troupe in Texas, Chando Sweet, white, company manager, almost wrecked the PWA Broadway success, according to reports reaching New York this week.

Members of the company demanded that Sweet be recalled immediately and filed protests against him with the heads of the project in New York through the City Projects Council.

Orsan Welles, director of the show was rushed from the Harlem headquarters to meet the show in Indianapolis to restore order among the dissatisfied troupers.

Posted Insulting Sign

The specific charges against Sweet were that he posted notices in the special troupe car as the company was leaving Dallas, informing the cast that the first ten seats would be reserved for whites only.

These whites included himself and a group of electricians and other stage technicians who accompanied the cast from Harlem to Texas. The same workmen it is said, worked freely with the performers while in Harlem without the slightest idea of race.

Sweet is a native of Texas. His defense was that Texas laws compelled him to separate the races, but the cast contended that the posting of public notice was unnecessary and insulting.

Reverted to Type

The troupe took the attitude that Sweet being back in his native State took advantage of the situation to embarrass the colored members of the cast. Edward Perry was placed in charge temporarialy, it was learned, although the cast rallied to stage manager Thomas Anderson.

The show is playing in Chicago this week after completing an engagement in Indianapolis. It will play Cleveland, Detroit and Boston before returning to New York to disband.

The company left New York several weeks ago to play at the Texas Centennial where they performed to capacity houses.

JACK JOHNSON GETS SILENT OPERA ROLE

Ex-Champion to Struggle With Band of Captors in 'Aida,' but Not Too Violently.

IS FOND OF LYRIC DRAMA

Sighs for Days of Tetrazzini and Caruso and Denies Stage Has More Charm Today.

Jack Johnson, the only Negro ever to hold the world's heavyweight boxing championship, is about to make his début in grand opera. He will appear in "Aida" Friday night at the Hippodrome. Although he admitted yesterday that he could sing quite well, his vocal talent will not be drawn upon in the opera. Instead he will struggle with a band of captors.

Johnson is to be cast as the leading general of the Ethiopians brought to Memphis in chains by the conquering Rhadames. After he has been brought on the stage, he will struggle to free himself. Asked if he was not afraid he would hurt the extras employed to subdue him, Johnson said no.

"I'll get enthused, but I never let my emotions over-rule me," he explained. "Why, I can box with a kid and not hurt him."

Johnson confessed he was very fond of opera. He said he would go without his dinner any day to hear one. "Aida" is his favorite and Verdi his favorite operatic composer. He finds Wagner "very heavy." Caruso remains in his estimation the greatest male singer and Tetrazzini the greatest woman singer.

"They'll never replace her," he said. "She was fat and dumpy, but she needed not beauty."

He does not feel that opera singers are more comely than they were. Geraldine Farrar, Lina Cavalieri and Lucrezia Bori, he declared, were just as lovely as today's singers. Asked about recent operatic movies, he said he had not seen many.

"I like natural flesh," he said. "The movies are wonderful things, but the way they are made in sections, why a singer can't put the heart or vim into it that she can on the stage."

Johnson's only criticism of operas is that there are not enough of them. He does not think they have silly plots. He even defended the plot of "Il Trovatore," in which the tragedy arises from the fact that Azucena throws the wrong baby into the fire. Mix-ups did happen, he said, and to prove it cited the case of a 17-year-old Georgia girl who last month chose to live with her real parents, not the ones she had been given to in a hospital mix-up.

"That case would make a great opera," he said.

Theatrical—1936
Individual Troupes, etc.

Robeson Plans for American 'Othello'

Actor-Singer, Sailing for London, Says That Lunts May Appear in Production

Having completed his work in a forthcoming cinema version of "Show Boat," Paul Robeson, actor and baritone, has returned to London. He sailed Saturday with Mrs. Robeson aboard the French liner Ile de France, bound for England and a new concert series.

Mr. Robeson informed interviewers that the dreamed-of production of "Othello," with Alfred Lunt and Lynn Fontanne, could be seen for a near future American showing. The last notable production of "Othello" with a mixed cast was the featured performance of Mr. Robeson in London. In the Victorian age Ira Aldridge played the title role in London theatres.

He waxed enthusiastic over the proposed musical production based on the life of mysterious Henri Christophe, black emperor of Haiti. "The most interesting thing I can see ahead for next season," he said, "is the musical play that Jerome Kern and Oscar Hammerstein, 3d, may do, based on "Black Majesty," the story of Emperor Henri Christophe, who built his great citadel in Haiti and defeated Napoleon's troops. It sounds like great material."

Mr. Robeson turned to the subject of Africa's native culture. He offered the opinion that within five years the theatre and literature of the Western World would be taking as much interest in African affairs as it now takes in the culture of the American Negro. He expressed the hope of visiting Africa this winter.

The probable growth of world interest in native African culture, and the firm trust that some day the Dark Continent might become the Negro's true land, governed and developed by him without white domination or exploitation, was the tenor of Mr. Robeson's discussion concerning Africa. "I have great faith in Africa," he added.

Getting off on another leg, Mr. Robeson confessed, "I have wanted to sing 'Godonov' ever since I heard Feodor Challapin sing it in the Chicago Civic Opera. Negroes have an affinity for Russian music because of its Oriental influence. Oriental music has more rhythm than the Occidental. It is more like the native African melodies in that respect."

For the immediate future, Mr. Robeson said that he hoped to do a film which would present "an interesting tie-up between the Negro traditions in America and Africa." The scene opens in Africa at the time of the original Portuguese conquests; the hero is taken off to the United States and eventually returns to his homeland.

Mr. Robeson hoped his British series might be his last concert tour for several years. He freely admitted being a bit weary of song recitals and far more interested in exploring the possibilities of the motion picture and legitimate stage.

Cab Calloway Barred From Air For 3 Years

NEW YORK, Jan. 9—The Hi de-ho King, Cab Calloway, must do his broadcasting via the ballroom platforms for the next three years. He has been barred from the air because he played "The Star Spangled Banner" in jazz.

It is reported that he and his ork are in Culver City, Calif. . . . and several of the wives of his orchestra members are also in New York waiting for the band to "land" to file alimony charges.

Charlie Nichols calls attention to a current magazine article giving credit to a Memphis negro named Bill[illegible] for originating the season's dance craze, "truckin'".

Russell started trucking 11 years ago in an all-negro Broadway show, "Borders of Mexico," according to an E. Simms Campbell article in the February Esquire.

Mr. Campbell says Russell shuffled offstage sidewise with a glance over his shoulder and that negro entertainers have been using the step at intervals ever since, even though it did not develop a name or popularity until comparatively recent days.

Where a child might say, "I'm an Indian," Mr. Alston shows them how to say, "I'se an Indian."

Inexperienced in moving pictures, Mr. Connelley still feels that he knows just how "The Pastures" should be made and since he wrote in his contract with Warner Brothers, that he should have the right to direct the production, he flutters all over the lot having a merry time of it. One lot having a merry time of it. One moving picture colony wishes he had left his ideas of what the proper amount to pay Negroes is, back home on Broadway.

Burlington, N. C., Times
January 30, 1936

Low Pay of Extras in Filming of "Green Pastures" Vexes Actors

Fear Imported New Yorkers May Spoil Hollywood's Normal High Wage Scale; Claim Marc Connolley Is Cutting Salaries of Negro Performers

LOS ANGELES, (ANP) — "The Green Pastures," which raised quite a turmoil when first presented on the legitimate stage, through what was then described as "exploitation of the Negro's religion, bids fair to repeat in a slightly different respect now that it is being screened.

Hollywood where big salaries have been a tradition and where even extras are paid rather opulent salaries for a day's appearance before the camera, is complaining that the New York folk of color imported to work in the famous play are accepting prices for their performance which are below the dignity of the profession.

Only Paid $3.50

"Bit" players, folk who have some minor part outside of a mass scene are working for as low as $10.00 per day when the regular Holywood scale is $50.00 and they are paying extras $3.50 per day when the normal fee is $10.00. It is reported that the performers here regard this as wholesale robbery.

The blame for this situation is being laid at the feet of Marc Connelley, author of the play. It is reported that he has money in the production which is being made at Warner Brothers Studios and that he is supposed to show the moving picture folk "how to handle Negroes." The low salaries paid to the actors in "Green Pastures" when it was on stage have frequently been reported as scandalous despite the fact that the show was one of the great money maker of all times and doubtless having had the precedent set, the same tactics are being employed in th picture. Only Richard Harrison and a few character players received anything like decent salaries, it is said.

He Liked Winter

Many odd stories are being circulated regarding Mr. Connelly and his activities in the picture version of the "divine comedy." He is said to have refused to hire Charles Winter Wood, understudy for two years in the part of "De Lawd," because he did not like him personally, so he employed Rex Ingram. Fortunately Mr. Ingram is a gifted actor.

Mr. Connelley, distisfied with the dialect of the extra players he found out here has actually hired a young southern white actor, William Alston, a newcomer from Pelican, La., to teach the Negroes how to "drawl in southern fashion."

CHAS. WINTER-WOOD DELIVERS INTERESTING ADDRESS AT ELON

(Special to Times-News)

Elon College, Jan. 30.—Charles Winter-Wood, noted as a famous dramatist and for playing the part of "De Lawd" in the celebrated play "Green Pastures," lectured in the Elon college Whitley Memorial auditorium here last night.

When the part of "De Lawd" was played by the late Richard B. Harrison, Winter - Wood served as his understudy and then succeeded Harrison, following his death, in the role. His performances have aroused much favorable criticism, and now he is a professor of dramatics at Bennet college in Greensboro.

In his address last night the famous actor talked of the success of the play "Green Pastures" and he pointed out how the play has become one of the greatest of all dramas. He also told of some of his experiences as a member of the cast of "Green Pastures".

The speaker was brought to Elon under the auspices of the local chapter of Delta Psi Omega, national dramatic fraternity. He was introduced by Dr. H. L. Snuggs, of the Elon college English department, as a great actor and teacher, and as a "very worthy successor to Richard B. Harrison."

New York World Telegram

FEB 8 1936

Harlem Has Own Negro Theater

"Walk Little Chillun," WPA Play, Draws Crowd

By WILLIAM ENGLE,
World-Telegram Staff Writer.

IN that part of Harlem where the first floor show opens at midnight and the last at 3 A. M., a new means of entertainment was offered this week by the federal government, and nightly, now, a fair-sized audience goes to the Lafayette Theater to see "Walk Together Chillun," first of the plays to be produced by the New York Federal Theater Project under the WPA.

They came last night, quiet, respectable people with a middle-class look, most of them Negroes, and they witnessed something Harlem has not had before—a Negro theater. Not a hot spot for Negroes and whites. Instead, a serious, vigorous efffort to establish the drama for homogenous audiences, with Negroes comprising the cast and production crews.

Red-capped, blue-gowned Negro girls ushered the patrons to their seats. A Negro orchestra played. And the drama's message—frankly an impassioned message—was directly sharply to a Negro clientele.

Frank Wilson, whose performances in "Porgy" and "In Abraham's Bosom" were outstanding, wrote it and John Houseman, the managing producer for the PWA project, has put it on with fidelity to the playwright's hope. It is by Negroes and for Negroes, a fervent dramatization of the struggle between a working class and white overlords.

Although the plot is trite, there is something electric about the thing.

It stirred the audience to robust applause. It elicited every once in a while little waves of murmured approbation or disdain.

But it was not in the climatic moments that emotion in the audience ran at a peak. The homely depiction of happy Negro traits, of customary Negro reaction to the superciliousness both of some whites and of some of their own race, was what swept the house with spontaneous laughter or shrugs and grunts.

When Gus Smith, playing the role of a leader of Southern group brought North as laborers, first hears the bland, conciliatory advice of Oliver Foster, playing the educated parson, he snorts and says:—"Preachers ain't no better than anybody else. Jest got a job like me."

The aduience enjoyed that. It enjoyed anything that put into the players' speech the pent-up rebellion of a race which has felt set apart.

It enjoyed enormously, too, the come-uppance administered to Martha Ray Browne, cast as the snooty social worker. Some of the smiles out front were as broad, then, as the gay, derisive ones on the stage.

Back-stage, between acts, the players came out of their parts as imperturbably as of those playing Broadway. The Southern accent faded away, the inflexion was that of any able professional.

"You see," Mr. Houseman said, "we had talent to work with. These people learn lines, and the way to say lines, as quickly as any I've ever seen."

That is one reason why the next PWA play they are going to have there in the entertainment center of Harlem will be "Macbeth."

"They take to blank verse like ducks to water," the maaging producer said.

So he, and all the others so enthusiastically at work in what they hope will be a permanent contribution to the theater in America, feel that they are off to a happy start.

They are willing to work all hours to give hte Negro theater the dignity of an institution to last even after they are no longer back of the footlights.

Scotch Comic Turns Tables; Makes Fun of White Folks

NEW YORK CITY—Ever since the days of the Civil War, and before, white performers have become rich and famous making fun of colored people, but it took Clarence Potter, the only colored Scotch comedian in the world, to turn the tables.

Potter has won considerable distinction as a singer of Scotch songs and as both friend and imitator of Harry Lauder.

Among the great names in the theatre which have been made by the use of blackface and burnt cork are Al Jolson, Eddie Cantor, Amos 'n' Andy, Moran and Mack (the Two Black Crows), Eddie Leonard, the greatest of present-day minstrels; Mel Klee, and many others, but Potter is the only man who has reversed the order.

Born in Boston

Potter was born in Boston in 1886, and was a call boy at the Orpheum Theatre, where he met Harry Lauder when he was on his first American tour.

He became interested in the Scotch brogue and, with the help of the comedian, mastered it. Although many white critics have referred to Potter as a native of Scotland, he admits he has never been there, but hopes to go some day.

He has a standing invitation to visit his old friend who has since been knighted and is now Sir Harry Lauder.

Potter did not intend to become a comedian when he first began his preparation for a stage career. He wanted to be a concert artist and spent some time studying at the Boston Conservatory of Music. He had as his instructor, the same teacher who taught Roland Hayes.

Liked to Wear Kilts

But the novelty of dressing in kilts, slurring his r's and twirling his other words into the true Scotch lingo, proved a fascinating pastime, and more lucrative.

He was previously in vaudeville with his brother, under the name of the Potter Brothers. His brother, Nathaniel, now conducts a music studio in Boston, where he is an instructor in the violin.

After coming to New York, he became the first of his race to open a music publishing house on Broadway. Music runs in the family, as his mother was known professionally as Susie Ashe, who was a singer with Black Patti and Flora Batson back in the good old days.

Today, he spends considerable time entertaining at private functions for the wealthy in the suburbs of New York. He makes his Harlem appearance annually with the Manhattan Elks' minstrels.

SOMETHING that sends me is the singing of the waitresses in and about Chicago cafes and taverns. There is Olga, the singing waitress at Panama Cafe. I often tell her that she should be singing with an orchestra, or the like.

* * *

RIGORS OF THE WEEK-END

Stopped in the Arcadia the other night. In the dressing room sat a few of the girls. Quite chilly in this place, was more or less the reason why pretty Evelyn Wilhite was trying at her best to start up a fire in the old time heater.

The new show, "Modernism in Rhythm," as a fast, breezy presentation with the following Arcadians lending their best:

Bobbie Love, crooner of songs, formerly at DeLisa Gardens; Jeanne Huff, Evelyn Wilhite, Ernestine McGlain, Tina Long, Irene Moore, Valina, Marie Wade, torch singer, and Floyd Cartwell. Art Short, a superb sax knuckler, handles the band.

* * *

I notice that Madalyn Porter, a Chicago girl, has opened up a dancing school in Saint Louis and is doing swell. Tiny Parham, ace band leader, pianist and arranger, did a swell job on the scores for the New Grand Terrace Revue. Margaret Wilkins croons softly enough at Parody Club on the North Side, while her heart-beat, Jimmy White, produces shows on the South Side, at Panama Cafe.

Nat Cole, who was primed by Malcolm B. Smith, plays piano with his brother's band in this cafe. Late news is that Ray Nance and his Rhythm Barons will open at Dave's Cafe soon. Freddie Williams and the gold coast ork delight in their new assignment of playing Sundays at Regal Theatre. They tell me if you like to truck then truck down to Joe Boyd's Casino Paree, 43rd and Indiana Avenue. Duke Patterson and his Chicagoans swing low at this tavern, while Nada Bryant, the rhumba dance sensation, tosses hpis.

* * *

Rumors are out that Jack Hylton is looking for a good girl singer to Zazu Zazz with his band, but I doubt it. READ the account given on cafes by this columnist's "Stooge" in next week's edition of the AFRO-AMERICAN



CLARENCE POTTER

Theatrical - 1936
Individual Troupes, etc.

Harlem's Lord and Lady Macbeth in Full Regalia



JACK CARTER AND EDNA THOMAS, principals of the magnificent spectacle, "Macbeth," which had its premiere Tuesday night at the Lafayette Theatre under the sponsorship of the Federal Negro Theatre Project. Harlem proudly welcomed the new offering with a glittering first night appearance. The cast includes 175 beautifully costumed players.

"MACBETH." by William Shakespeare, arranged and staged by Orson Welles, settings by Nat Karson, presented at the Lafayette Theatre by the Federal Negro Theatre.

PRINCIPALS:

Duncan	Service Bell
Malcolm	Wardell Saunders
Macduff	Maurice Ellis
Banquo	Canada Lee
Macbeth	Jack Carter
Ross	Frank David
Lennox	Thomas Anderson
Siward	Archie Savage
Lady Macduff	Marie Young
Lady Macbeth	Edna Thomas
Young Macduff	Bertram Holmes
Fleance	Carl Crawford
Hecate	Eric Burroughs
First Witch	Wilhelmina Williams
Second Witch	Josephine Williams
Third Witch	Zola King
Witch Doctor	Abdulland

By ROI OTTLEY.

THE PREMIERE of a magnificent and spectacular production of Haitian "Macbeth" Tuesday night within the venerable portals of the Lafayette Theatre was the reward for those who had faith in the Federal Negro Theatre Project. It definitely justified its existence and made it clear that the government should continue to subsidize a Negro theatre project entirely cognizant of the implications of such a production.

The play proved to be a handsome and gorgeous parade of costumes. The production had benefit of diverting sets, although some of the drops failed to evoke any applause. These, from this department, the drops were course, exclude, for the jungle scenes, which probably the more stirring.

The presence of Broadway and Park avenue in the theatre added to the glamour of the occasion, but they could hardly be considered particularly sympathetic audience for what was being revealed. Nor were

An honest appraisal of the acting would lead us to the conviction that more earnestly and with as much desired. In spots success. After an uncertain start his stumbling and stature in the part grew. He shaded ter the uncertainty of the his characterization competently and however, the cast seemed emerged as a fine Macbeth. A less to to the play and went experienced actor would have fumbled e remaining scenes with the part. Jack Carter was a happy choice for the role.

For Harlem Consumption.

We therefore warn downtown visitors that the play is purely for Harlem consumption, and is geared and produced accordingly.

In case you have forgotten, the play concerns the efforts of the ambitious and relentless Lady Macbeth to have her husband furious desire to have the throne. No means, but short of murder, is spared to at the way for Macbeth to be King. In the superstitious Macbeth the revengeful hands of the murdered King Duncan's son. The

Eric Burroughs should come in for applause. His interpretation of Hecate was a gem. It was the type of part that easily allowed of a hammish performance. His work however, was excellent.

The entire cast was admirable. The assemble scenes were a joy to watch. Our hosannas are extended to Orson Welles for his direction; Nat Karson for his bizarre and colorful costumes; Feder's lighting contributed mightily.

Harlem need not journey to Broadway to see a play until it has witnessed the grand and clever production of "Macbeth" at the Lafayette.

Carter's Earnestness.

I have seen Jack Carter as Crown morbid Lady Macbeth ragged. After the first act, however, to warm up through the remainder authority.

The success of the production depends artistry with which the role is delivered. In Edna Thomas' last of part that easily allowed of a scene as Lady Macbeth she literally tore the heart of the audience with her sensitive and magnificent portrayal of the role. Her work throughout the play was a competent interpretation of the role. Lady Macbeth was a vicious female who knew what was being wanted.

Kinston, N. C., Free Press
April 11, 1936

To Green Pastures

"BLACK BILLY SUNDAY" is dead. Rev. Dr. J. Gordon McPherson, divine healer, said "Lord, I'm ready" and died peacefully in his neat little home at New Orleans. To thousands who were his friends, white as well as colored, he was "Black Billy Sunday." White-headed, ebony hued was the aged Negro. His preaching about Elysian fields indirectly inspired Marc Connelly's immortal play, "Green Pastures."

"I try to keep my people happy in the Lord," said Dr. McPherson often. "and I try to keep them decent so their white friends will respect them."

Magnificent the work he cut out for himself. How Southern whites admire such a Negro!

—To Elysian fields—green pastures—has his snow white soul gone.

Greensboro, N. C., News
April 9, 1936

CHAS. W. WOOD SPEAKS AT GUILFORD COLLEGE

(Special to Daily News)

Guilford College, April 8.—Charles W. Wood, professor at Bennett college and "De Lawd" of Marc Connally's immortal drama, "Green Pastures," Tuesday addressed students of Guilford college in their morning convocation, telling them about the play and explaining what it has meant to the negro race.

Wood, who succeeded the late Richard B. Harrison in the leading role of "Green Pastures," a Bible story told in fable form and made up of a cast of 96 negroes, said that the play "is speaking a message that will ever be remembered." "It gives the negro race an opportunity to express its artistry," he stated.

Etta Moten in So. America

5-8-36

DESCRIBES THE ARGENTINE

(Film and radio personality writes another in her interesting series from the Latin countries.)

Buenos Aires at last! We opened the day after we arrived, and began broadcasting the same night. I am quite thrilled at the way everything is being built around me. The papers are more than kind; the notices have been marvelous, and the photographers act as though they have had a dearth of camera material. They met us at the boat. I am sure that Cairo is responsible for this. He is quite the Zeigfield of South America.

But the city—it is marvelous! The beautiful skyline that meets one as he enters the harbor is as imposing as that of New York, only the buildings are not as high and piled up. There is a piled up effect, all right, but it is not as exaggerated. One gets the idea that everything is built of white cement, and that is about true.

Buenos Aires Cops Smile

The most peculiar things about Buenos Aires is the left hand drive. It is quite correct to drive to the left as they do in the British Isles. One knows it is the thing to do because the cops smile at people who hug the left curb. So different from Chicago's hard boiled cops.

The weather is quite cool, as it is turning autumn. Yes, isn't it unusual, when you are in the midst of spring in the U. S. A.? Yesterday was very humid and sultry. Other things that seem backward to Enid and me are the hours these Argentines keep. One asks to make an appointment with you for tomorrow morning. You ask what time, and they say 3:30 p. m. They sleep all day. Most business begins at 2:00 p. m.; they have dinner at 9:30; go to the theatre from 10:30 to 1:00 a. m.; attend matinee from 6:00 to 8:15.

Enid and I cook in our apartment which we rented at $57.50 per month. (Twin beds, lovely furniture, lovely bath on the order of the Park Lincoln in New York, only more modern.) When the rest of the cast go out to dinner we come home and have tea, because we have had dinner around 5:30. We still keep American hours.

Argentines Like Negro Spirituals

As this is fall it is the opening of the theatrical season. The production in which I appear is more or less a gala one. Unlike my expectations, while I shall do a few songs in Spanish for the radio, they are far more interested in spirituals and jazz than in purely classcal or sentimental in the theatre. We are playing to good houses, photographers are constantly about, and the newspapers are full of pictures. It is said that this is the best revue that has been here in years. The Maipo Theatre where we paly, is the most important house in Buenos Aires and one of two principal theatres in South America.

Interestingly enough, I receive more requests for "St. Louis Blues" than any other number on my radio programs. Duke Ellington's records are heard on the air more than those of any other composer. The people here seem to prefer Negro jazz to Argentine tangos. Even though he may not know how to utter another phrase in English, everyone can say 'O. K., or 'Okey Dokey.'

Jazz Clubs Organized

They have organized clubs here for the study of jazz, something like the rhythm clubs in England. Dr. Grezzi, a physician, is writing a series of articles in a magazine called "Sinfonia" with photographs of the leading figures in the world of syncopation. Last week's article included pictures of both Duke Ellington and Louis Armstrong, whose records are familiar to the populace. Their sale is said to be enormous.

Now that our production is on its feet I can indulge my leisure in seeing parts of this beautiful city. I think it would be fun to compare and contrast the habits and customs of the Argentines with ours in the United States. Watch and see if I don't next week.

Ellington Is Granted Big Chicago Job

Band to New Post at Congress Hotel, on NBC Hookup

Cable

CHICAGO.—Duke Ellington and his orchestra opened in the beautiful Urban Room at the Congress hotel in downtown Chicago's famous Loop district Friday, marking the first time a Negro band ever has contracted to play a regular engagement at one of the exclusive Windy City hotels.

The orchestra will be held there indefinitely. Regular broadcasts emanating from the Congress will feature Ellington over the National Broadcasting company coast-to-coast hookup four nights a week. Local broadcasts will be made nightly.

5-15-36

Over Both NBC Divisions

The following NBC schedule will prevail: every Friday night from 9:30 to 10 o'clock and every Sunday night from 10 to 10:30 o'clock, Central standard time, over the Blue network emanating from WJZ; every Wednesday night from 10 to 10:30 and every Thursday night from 10 to 10:30 o'clock, Central standard time, over WEAF and the Red network.

Duke's popularity, already unbounded, has taken a decided turn upward following his debut at the ritzy downtown spot and his characteristic music is proving one of the biggest drawing cards in the Loop district.

MULATTO IN 8th MONTH

NEW YORK (C)—Broadway wiseacress gasped last week when "Mulatto," the sensation from Dixie, by Langston Hughes, strode into its eighth month. The play shows in detail how "mulatoes" come from the "best families" of the South.

Theatrical–1936
Individual Troupes, etc.

Paul Robeson to Place Son in Soviet School So He Will Not Face Racial Discrimination

By HAROLD DENNY

Special Cable to THE NEW YORK TIMES.

MOSCOW, Dec. 20.—Paul Robeson, noted American Negro singer now making a concert tour of Russia, will place his 9-year-old son, Paul Jr., in school here instead of America so the boy need not contend with discrimination because of color until he is older and his father can be with him.

Mr. Robeson, who has lived abroad for most of the last several years, intends to return to America to sing and make pictures next Fall.

Young Robeson has spent most of his life thus far abroad. He attended school in Austria, where he did not encounter any racial discrimination. His father sent him to America to school last year, but he learned that it was a bewildering and painful experience, even though he got along well with most of his white schoolmates. Like his father, Paul is big and strong and an excellent athlete.

After his Russian tour Mr. Robeson is going to North Africa to complete a film in which he becomes the leader of the Tauregs. He expects to return here next May, and probably will make one or more films here, which he is now discussing with Serge Eisenstein.

Mr. Robeson is immensely liked by the Russians. He is constantly studying the Russian language, which he finds a sympathetic medium for Negro songs. He speaks Russian passably now and he hopes to be able to act a whole rôle in Russian by Spring. He denied current rumors that he intends to become a Soviet citizen, saying America is his country.

Mr. Robeson made his first visit to Soviet Russia early in 1935, at the invitation of Serge Eisenstein, the film director. His visit, however, was marred by a shake-up in the personnel of the staff of the powerful Comintern radio station at Moscow, precipitated by a broadcast of a phonographic record on which Mr. Robeson sang "Steal Away to Jesus."

The broadcast occasioned a public apology by M. Kerzhentseff, chairman of the All-Soviet Broadcasting Committee. He pointed out that Mr. Robeson's songs should be interpreted by Russian listeners as a protest against the treatment of the Negro race under a capitalistic régime.

Theatrical-1936
Individual Troupes, etc.

DECIDE TO SAIL



The Nicholas brothers, now featured in the Ziegfeld Follies on Broadway, who will sail for Europe the middle of May with Lew Leslie to star in the new production of "Blackbirds," it is announced. The boys are from Philadelphia. The large one is Fayard and the other is Harold. They have made enviable records on the stage, in motion pictures and on the radio. They have appeared in "Big Broadcast," "Kid Millions" with Eddie Cantor, and "Don't Bet On Love," in the movies, and with Ben Bernie and Bing Crosby on the radio.

Rex Ingram Viewed Failure as De Lawd

Writer Says Hollywood Has Produced Opus in Grade B—Takes Rap at Directors

By ROI OTTLEY.

REX INGRAM had three tries at giving a good performance in "The Green Pastures," which was exhibited at a midnight preview, at the Cameo Theatre on West 42d street for the benefit of the American Newspaper Guild Tuesday night, but failed in grand burlesque style. It was a triumph of miscasting.

This department sat through the tortuous showing under silent protest—but remained because a complete account had to be gotten of the phoniest panorama of hocus pocus that has yet come out of that mad town of Hollywood.

Contrary to the ballyhoo, the picturization of the successful stage vehicle is one of the most awful productions to come out of that sector. The film will probably have an appropriate career as a grade B picture on a neighborhood double-feature bill. It deserves a worse fate, however.

* * *

REX INGRAM, of course, is not a Richard B. Harrison. Critics have agreed that without the supreme artistry of the originator of the role of De Lawd, "The Green Pastures" would have been lucky to do one night, without being howled off the stage.

The latest De Lawd, who also plays the roles of Adam and Hezdrel because of Hollywood frugality, supports this view with his triumph of bad acting. His characterization of Blacksnake in the Theatre Union's production of "Stevedore," some seasons back bulges through the three roles. Ingram was all a sad mistake. He will be remembered only as the man with the beard.

The breathless pace with which the production was made is a point in its disfavor. The photography is dark, unconvincing and amateurish. The makeup on the faces of the cast fairly oozes mud. Frank Wilson as Moses, and Edna Harris as Zeba, look as though they had mud smeared over their faces. Which, of course, is no fault of theirs.

THE MOVEMENT of this piece is slow, halting and without direction. There isn't time, nor space to record adequately just how atrocious it all is. It certainly will prove to be something to be forgotten by all concerned.

Only at one point does the production have any virtue, and this, in spite of Hollywood and Marc Connelly, the author. Hall Johnson does himself proud. His choral arrangements are inspired interpretations. His "Go Down Moses" is probably the finest bit of music yet recorded in pictures.

Just to give you an idea of this putrid show:—That great entrance line, "Gangway fo' the Lord God Jehovah" and subsequent appearance of the De Lawd proved to be as flat as stale beer. Or, you might like this for bad bits, a Negro riding a cloud like a horse shouting, "I'm an Indian." It all was so pointless.

This production should be advertised as the "worst picture ever made," then maybe it will do business.

DEDICATE MONUMENT TO 'DE LAWD'



The above photograph was taken at Lincoln cemetery on Memorial Day as citizens gathered to pay tribute to the late Richard B. Harrison, who won international renown in the role of "De Lawd" in the play, "Green Pastures." During the ceremony a monument was unveiled and dedicated to his memory. Shown around the statue are, left to right: Roscoe Simmons, June Harrison, Marion Harrison, Mrs. Richard B. Harrison, Lawrence Harrison, Father Samuel Martin, Clarence White and Suncine Edwards.

SILHOUETTES

BY RALPH T. JONES.

The oaks are draped in soft gray moss,
Tall cypress stands in the swamp,
Razorback hogs the highway cross,
And the bullfrogs sing ker-romp!

Let's drive down to the coastal plains
To call on Neptune's daughter—
One thing alone my joy restrains,
That doggoned sulphur water!

Story of Success.

When I was quite a little boy, in England, an American musical comedy company came across the Atlantic to play in London. Their show was called "In Dahomey," and everyone in the company was a negro. A sort of forerunner of the later shows such as "Blackbirds," which were to prove such hits.

The "In Dahomey" company scored a tremendous success. They played before King Edward by royal command. Then they made a tour of the provinces, playing always to packed houses. I saw them in Liverpool and thought them great.

The stars were two men, a colored team known as Williams and Walker. Later, Walker died, but you've all heard of the great Bert Williams.

Well, that is sort of a prologue of a story I want to tell.

Shift The Scene.

Years later the little Liverpool boy had crossed the Atlantic himself. I was in Kingston, Ontario, for this second act. Helping to run a nickelodeon, ancestor of the great movie palaces of today. It was about 1908.

We ran, in those days, a half hour show consisting of a twenty-minute feature picture, a five-minute "short," and an illustrated song. Employed vocalists to emotionalize the popular songs of the day, while colored slides in illustration of the lyrics were thrown on the screen.

A competitive nickelodeon engaged a new singer and he hadn't been there half a day before we heard he was making a great hit. They said he possessed a grand voice.

I went over to hear him. He was a big negro, as black as you ever see.

And he was a hit. For he could sing, most effectively, in a robust, thrilling sort of deep baritone.

Soon we heard his local history. He had come into town a hobo, riding the rods of a freight train. He got his first job as waiter in a tough sailors' dive down on the lakefront. And he sang as he carried trays of beer steins among the tables. Someone liked his voice and got him the better job, in the respectable upper part of town, singing the illustrated songs in the little picture theater.

He Saved His Money.

He was paid about $20 a week and, it was said, he saved $17 of them.

In a few months another picture theater, further up the street, went broke and the negro singer bought it from the receiver. He drew crowds there with his singing and began making money from the jump. He managed to secure better pictures, had more comfortable seats installed.

Then he changed the theater's policy and put in vaudeville. Soon it was the best paying show enterprise in the city.

And the negro burst forth in expensive clothes and began to spend more freely.

But still he made, and saved, money.

His Next Step.

Next he bought a river passenger steamer, plying between Kingston and Gananoque. He spent most of his time traveling on this boat and gradually he learned how to handle her. Within two years he took his examination as a lake and river pilot and passed it with flying colors.

Then he bought a larger steamer, a passenger vessel for the lake trade. And all his ventures prospered and made money.

He continued to run his theater, together with his steamship interests. He bought more ships and established new passenger routes.

Next thing we heard he had bought, paying cash, a beautiful 200-acre farm just outside of the city. He tore down the old farm house and in its place erected a residence that must have cost $20,000. And he bought fine horses and purebred cattle and altogether created, out of that farm, a highly creditable example of a wealthy man's country estate.

Where He Came From.

One day I asked him where he came from and he told me. Georgia. Then he talked. He had gone to New York when just a youth and had got a job as a porter at a theater. Later he had begun to pick up a few dollars by singing, here and there.

And the virus of the theater got into his veins and for years he was a struggling hanger-on of the stage, never making any money worth mentioning, often hungry.

One day he heard of the organization of the Williams and Walker all-negro musical comedy company and he applied for a job and got it, in the chorus.

He told me where he had been with this troupe and I must have heard him in that theater where I enjoyed "In Dahomey," in Liverpool. Then, after the return to New York, hard days had come again. Finally, penniless and discouraged, he'd hit the road as a hobo.

As a hobo he came to Kingston and I've told you what happened there.

But, in a few years he gave up the theater, sold most of his interest in the river steamers and retired to the "country estate," to fulfil an ambition to be a "landed proprietor."

He, or his descendants, may be there yet, for all I know.

Miss Moten Sings For Brazilian President



Miss Etta Moten, screen, concert and stage personality, who is making a tour of South America with sensational success, sang at the residence of President and Mrs. Getulio Vargas before a select group from the diplomatic corps and the elite social circles of Rio De Janeiro at the special invitation of President Vargas.

Miss Moten sang a group of numbers in French, German and Spanish and sang a number of Negro folk songs giving the background and significance of the spirituals. Two years ago she sang at the White House in Washington for President and Mrs. Roosevelt.

Theatrical – 1936
Individual Troupes, etc.

BILLY ROWE REVIEWS THEATRICALS FOR 1935

(Continued From Last Week)

The mirth of Stepin Fetchit, Pigmeat Markham, John Mason, Eddie Green, Apus Brooks, George Wiltshire, Sandy Burns, Gallie De Gaston, Swan and Lee, Butterbeans and Susie, Miller and Mantan, Joynor and Robinson, Troy Brown, Foster and Batie, George Williams and others, have aided greatly in the advancement of colored show business during the year just passed. 1-11-36

Keeping abreast of time, we, like many filmgoers are still proud to look back on Fannie Hurst's great contribution to the art, "Imitation of Life," the film that will not only live throughout the ages, but in taking the trend it did, made it possible for such pictures as the "King of Burlesque" in which Fats Waller has an important role, "The Littlest Rebel" which brings Bill Robinson to the very door of film stardom and others like "So Red The Rose," in which race players got a chance to do more than just speak in dialect or act without intelligence to be made. In praising the favorable trend this production took, it is no more than just that we again pay tribute to those who so admirably enacted their roles in a maner that could only be praised the more, the Freddie Washington and Louise Beavers who swing wide the doors of the "Hall of Fame," and in doing so, pay to them our highest respect.

* * *

HONOR ROLL OF '35—As space nor time will allow the penning of the fine things the hundreds of others comprising colored show business, we list some of them here on our honor roll of 1935.

Ralph Cooper . . . Clarence Muse . . . Nina Mae McKinney . . . Paul Robeson who is truly the race's greatest personality of both stage and screen . . . Josephine Baker . . . Mae Johnson . . . Velma Middleton . . The Bama State Collegians . . Teddy Hill . . . Fletcher Henderson . . . Chick Webb . . . Ella Fitzgerald . . . Gladys Bentley . . . Babe Wallace whose latest contribution to the screen will, when released, be the dawn of a new day for non-nordics before the silver screen . . . Al Jenkins . . . Canada Lee . . . Jack Carter . . . Eddie South . . . Ray Moore . . . Sally Goodin . . . Gee Gee James now radio featuring with Kate Smith . . . Sonnyboy, the the Cotton Club's truckin sensation . . . Cora LaRedd . . . Dolly McCormick . . . Edna Mae Holly . . . The Lucky Seven Trio . . . Clarence Robinson . . . Slim and Eddie . . . Rex Ingram . . . The Three Dukes . . . Ted Lewis, Jr. . . . Billie Halliday . . . "Snake Hips" Tucker . . . Ada Brown . . . Valaida Snow . . . Edna Thomas . . . Charlie Davis . . . The Lucky Sisters . . "Kaloah" . . Eunice Wilson . . . Georgette Harvey . . . Meers and Meers . . . Adelaide Hall . . . Pegleg Bates . . . Billy (Lunceford) Smith . . . Yo-Yo and Little Bits . . . Jeni LeGon . . . Noble Sissle . . . Earl Hines . . . Katherine Perry . . . The Miller Bros. . . . Taps Miller . . . Pete-Peaches and Duke . . . Anise and Alan . . . Avon Long . . . Cook and Brown . . . Johnny Hudgins . . . Freddie Jenkins . . . Minto Cato . . . Baby Smalls . . . Baby White . . . Teddy Wilson . . . Putney Dandridge . . . Myra Johnson . . . Cleo Brown . . . Duke Jenkins . . . Alex Lovejoy . . . Josie Oliver . . . The Three Rhythm Queens . . . Naomi Price . . . The Southernaires . . . The Charioteers . . Alberta Pryme . . . Bessie Dudley . . . Blue McAlister . . . Dewey Brown . . . Al Moore . . . Izzy Ringold . . . Norton and Margo . . . Shelton Brooks . . . Baby Cox . . . . Edna Harris . . . Cora Green and heavens help me many many others who must forgive us for omitting their names.

* * *

Bringing our minds back to the happenings of every day life, facing the oncoming months of another year with its mysteries, doubts and heaven knows what, we feel a little safer, for while in retrospection, it was noticed that each year, each month, each week, this part of the great drama of life becomes like rare wine . . . getting better with age. Oh, how foolish is the man who wants to state that those beyond the glare of incandescent lamps are in a sad state when taken in comparison with the great Bert Williams . . . Williams and Walker . . . Black Pat . . . Abbie Mitchell and on back down the highway of time to Ira Aldridge, each with its galaxy of stellar, sterling thespians. Sure in their time they were the greatest, the tops, but today, like everything else, the theatre has gone modern, taking on a different atmosphere, it is progresing. What was then, can't be now, history has conceded that. Without any feeling of reproach, we say, like time, the race in the theatre is moving on, and with each stride, goes a step higher on the ladder of social and racial equality. Adios 1935 . . . Be kind to us 1936.

Negro Stars Rated By High Class Magazines

By FLOYD J. CALVIN
(Special to Journal and Guide)

NEW YORK—It used to be "Variety" and "The Billboard" that colored stars on Broadway hoped would notice them, but not any more. Now it is the "quality group" of magazines that the stars are striving to make—the thirty-five cent "Stage" which appears monthly, and the fifteen cent "New Yorker" which appears weekly. In the same class are "Vogue," "Town and Country," and "Harpers Bazaar," that are much sought after because of their high class, being thirty-five and fifty cents a copy although they are not strictly Broadway publications. These latter are really Fifth Avenue and Park Avenue as well as Southampton and Newport "class" publications, but they give the "blue-bloods" the "low-down" on what is really what on the "Great White Way," and they are not too partial to color. So the aim of the colored artist is no longer on the Walter Winchell type of publication, but on the weekly or monthly that is on the reading tables of the Waldorf and the Ritz.

And how did this all happen? It is a long story, but quickly told.

When Paul Robeson, who had the prestige of Columbia and Rutgers, as well as graduate and professional degrees behind his name, entered the theatre, he just naturally commanded respect. White people stood in awe of him, not so much, at first, because of his ability as an actor, but because he was a full-fledged member of the "aristocracy of brains." The first big publicity break he got was when Marcus, the cartoonist of the New York Times, drew a head of him for the Sunday theatrical section of that conservative and pace-making newspaper. When the Sunday Times gave way to a colored man who was as Negroid as Robeson, the bars went down.

The clientele of the "quality magazines" is drawn from that super-cultivated class that is "in the money" and the social register at once and the same time. These publications take their cue from the conservative dailies that their clientele reads, simply elaborating on what the journalists ministering to this group have already approved. So when Paul passed the Sunday Times test, it was routine for him to be taken up by the alert writers and artists who have arrived.

The full figure of Mr. Robeson by Antonio Salemme, sculptor, which won wide renown, not only added to the physical glamour of the giant torso that is Paul's, but opened the eyes of writers and artists to other material in Mr. Robeson's group.

A few years elapsed, during which, bit by bit the Negro artists were featured in the "best" group. Bill Robinson was even tin-typed in "The New Yorker."

Came the opening of the '35 Broadway season: "Stage," the thirty-five cent "magazine of after-dark entertainment" elaborated on colored artists in three successive numbers—October, November and December.

In October, "Porgy and Bess" got four illustrations by the artist, Alexander King, in a story on the play by Dubose Heyward. In November, seemingly an effort was made to break all previous records: five photographic scenes from "Porgy and Bess" were published, illustrating a highly complimentary criticism entitled "Rhapsody in Black" by Marcia Davenport and Ruth Woodbury Sedgwick. Miss Davenport appraised the production "As an Opera" and Miss Sedgwick "As a Play." But this was not all: Inside the back cover was a 6x8 photograph reproduced in beautiful colors of Ethel Waters who is co-starring at the Winter Garden with the lovely Beatrice Lillie.

In December, John W. Bubbles of "Porgy" hits you right in the face on page four in a full paragraph photograph taking all the depth and half the width of the page; and turn to page 36 and there is Ruby Elzy as "Serena" silhouetted against a page from the Gershwin score, as the frontispiece of "Score by George Gershwin" by Isaac Goldberg, the Ph. D. who wrote the monumental biography of H. L. Mencken.

So we see the "quality magazines" have been crashed in a big way, by both colored men and women of the Broadway bright lights.

ITALIAN WARS ON JARBORO IN RIGA

Amsterdam News

Rebels on Conducting for "Ethiopian"

1-11-36

Because he thought Caterina Jarboro, American diva, was a native Ethiopian, an Italian conductor refused to start "Aida" in Riga, Latvia, Wednesday night, according to a United Press release received here Thursday.

The manager, anxious to please the large audience assembled to hear the opera, took the conductor, Indivino, to Mme. Jarboro's dressing room and showed him her American passport. The conductor was satisfied and then started the opera. President Alberts Kviesis of Latvia was in the audience.

Jarboro, who sang the title role of "Aida" here with the Chicago Opera Company many times, left for European engagements in November. She is said to be the first Negro woman to have sung with a white opera company in America.

Paul Robeson's brief stay in Hollywood is over. He has finished his role in "Show Boat" which was made in record time because Robeson comes high and Universal is trying to keep expenses down. But the colored artist is returning to America and Hollywood in the fall, after he finishes a picture for Korda, and keeps a concert engagement. Universal will try to persuade him then to star in "Black Majesty," the story of the black man who reigned as king in Haiti. The book by John W. Vandercook was a literary guild novel of a few years ago.

Georgians Angered By Play Theme, Seek Court Order To Close "Mulatto" By Hughes

NEW YORK CITY, (UNP) A spectacular legal battle over Langston Hughes Broadway play "Mulatto" loomed this week as Arthur Garfield Hayes was retained Friday to contest a restraint action brought against the play, its author, Langston Hughes, and its cast by three white southerners, natives of Cedartown, Ga., locale of the play.

The Southerners, Lincoln B. Houston, Gene Hayes, and Paul Jackson, brought suit against Martin Jones, the producer, in Supreme Court asking an injunction against the play because it is "false and misleading of the character of the home life of the people of Georgia. The three are suing on their own behalf and that of the entire citizenry of Georgia.

"The said play," the complaint reads, "represents the home, social life, and character of Georgians in a vile and obscene manner, with the result that the residents and citizens of Georgia are thereby held up to ridicule, hate, obloquy and contempt."

Stuart Beebe, Mercedes Gilbert, Miriam Battista, Frank Jacquet, Edward Hass, Leon Janney and all the people in the cast are named in the suit. Rose McClendon, former star of the cast, was forced recently to resign because of serious illness.

RATED IN SCRIBNER'S



Miss Eva Jessye behind-the-scenes director of singing in the Gershwin opera, "Porgy and Bess", which passed its 108th performance on Broadway in New York Saturday night, is rated in January Scribner's Magazine by Dr. Sigmund Spaeth as follows: "Eva Jessye directed the singers in 'Four Saints in Three Acts' and also in 'Porgy and Bess' and has created unusual combinations of song and dance in her work with various groups of Negroes." Miss Jessye, native of Coffeyville, Kans., lives at 420 W. 148th street, New York, on "Sugar Hill." She has published a volume on spirituals and folk tales and was the first colored woman motion picture musical director, having helped make "Hallelujah."

Mme. Jarboro On Successful European Tour

WARSAW, Poland, Jan. 17—The American contralto, Mme. Caterina Jarboro, who just completed a successful engagement here, left recently on a tour which will take her to Riga, Helsingfor, Stockholm, and then to Monte Carlo.

The noted diva told reporters that after leaving the famous Spa, she will go to Toulouse, Marseilles, and later to Zurich, Switzerland.

With her singing engagement completed, Madame Jarboro will rest before making other plans for her European concerts.

Asked when she expects to return to the states, the singer said she hasn't decided. Asked how she liked the people of Europe, she said, "They are interesting and kind."

Theatrical – 1936

Individual Troupes, etc.

More Bouquets For Famed Singer-Actress





LONDON —(ANP)— Ethel Waters, the singer, now appearing in the Broadway success, "At Home Abroad," has been selected by William Hickey, famous British authority, as a perfect example of modern beauty. The question arose when the Englishwoman, Mrs. Brown Potter, toast of the Gay Nineties, was being compared with today's exponents of feminine charm.

"She has enough character for ten Brown Potters," Hickey declared. "Bone structure like a Bonin carving; skin-texture like black marble; primeval rhythm in her blood, yet future, not dead, finicky past, in her voice, tough, rich, husky, roaring or soughing like an Atlantic gale."

Among those mentioned by other noted authorities were Marlene Dietrich, Louise Rainer, Joan Eyers Monsell and Pamela Treffry. The first two are American film actresses and the other two are Englishwomen.

FINIS TO 'GREEN PASTURES'

The Heavenly Hosts of the Film Version Disperse to Their Terrestrial Haunts

HOLLYWOOD.

THE GREEN PASTURES" company is breaking up and it is an exodus unlike any other that the town has witnessed. Instead of waiting for fame to beckon from another studio, now that the drama is in the cutting rooms, the players are returning to their Pullman cars, their kitchens and their chauffeur uniforms. The King of Babylon has gone into burlesque on Los Angeles Main Street, the Angel Gabriel is returning to Harlem to rehearse a revue, and the Archangel of Heaven is back on his run on the Santa Fe's Chief. Only De Lawd is performing in true actor fashion; he is awaiting the picture's release, after which he will consider offers at a substantially increased wage.

To most of the players, being an actor was merely a method of earning between $4 and $7.50 a day. Few of them have been bitten by the bug that brought more than half of Hollywood's population to the Coast. Except for those professional members of the cast who were brought from New York, "The Green Pastures" has been done by the residents of Central Avenue, the Los Angeles Harlem.

It took eight weeks of shooting for Marc Connelly to transfer his play from stage to screen. He says it has been an interesting and pleasing experience. While he is familiar with Hollywood, this is the first time he has had the opportunity to transfer a production from manuscript paper to celluloid. Although he has always been intrigued by pictures, he has been particularly delighted with the medium in this instance for it has given his work a scope impossible within stage limitations.

Connelly has been able to present in visual fashion the things that the characters on the stage talked about. When De Lawd attends the heavenly fish-fry given by the angels and says, "I'll jest r'ar back and pass a miracle," the camera shows a nebulous, whirling mist that in a moment assumes the form of the earth. When one frantic mammy orders her offspring to get down from that damp cloud, the pickaninny is shown floating above the trees instead of skipping in from the wings. The picture will be in many respects an even more literal conception of a Fundamentalist's heaven than was the play.

* * *

While more than average time has been spent on the production, it will not involve an elaborate budget. The few stage players have, of course, been given salaries commensurate with their professional standing. Rex Ingram, who enacts De Lawd, Adam and Hezdrel, a figment of Connelly's imagination, received probably $1,000 a week. He was the highest paid player. Oscar Polk as the Angel Gabriel and Edna Harris as Zeba, the bad girl, were members of the original troupe and they were well paid. But most of the performers received sums comparable to those paid extras and bit players.

"The Green Pastures" opened as a stage play in 1930 and won the Pulitzer Prize. Subsequently, in the five years of its life, it was shown in 203 cities. In 1935 Warners bought the picture rights and engaged Connelly to transfer it to the screen. He began writing in September and completed the script in January, one day before shooting was to begin. He drew on the stage where he could, taking twenty players from his production and the Hall Johnson singers. Abraham Gleaves, the Archangel of Heaven, was Connelly's porter on the "Chief" and Connelly arranged a leave of absence for him. The others were engaged after scouting expeditions along Central Avenue.

Primarily, Connelly sought men and women with definite negroid features, without any suggestion of any other blood. Color didn't matter so much, because make-up took care of that. But dialect was another matter. Most of the players were Northern Negroes and William Alston, white actor from Louisiana, was imported to teach them the accent of the bayous.

* * *

At first Connelly had hoped to direct the picture by himself, and the Warners, with proper respect for the man and the property, were agreeable. But when he saw that he was molding something for one eye, the camera lens, instead of mass effect for 1,500 pairs of eyes, Connelly asked for and got William Keighley as co-director.

Instead of the crude stage effects which were proper for the play's presentation in the theatre, Allen Saalburg, whom Connelly brought on from New York, designed realistic settings of natural beauty. The grove in which the fish-fry is held stands, for example, on a rolling landscape, the giant oaks hung with moss, and streams and ponds adding to the beauty of the whole. It was built indoors. The home of Noah is a typical shack of a Louisiana Negro on a bend in the Mississippi. Across the river the hills, dotted with other cabins, arise—all done in miniature, since all the action takes place in the foreground. The Ark was a bit of a problem. They didn't know whether to use a mammoth ship capable of holding all the animals or a small boat of river proportions, such as river Negroes would be familiar with. Finally, Hollywood gave way to fact and a small and rather grotesque Ark was built on a hill beside Noah's home. Instead of talking about the flood, the process department created a genuine one. The Wilderness through which Moses led his people to the Promised Land was contained on a stage 325 feet wide and 275 feet deep. The foreground was normal in size and contour and in it the action took place. The procession in the middle background consisted of children in the costumes of their elders and at the stage's far wall the host consisted of mechanical dolls mounted on tracks. To the camera the whole was a vast panorama.

* * *

"That is one of the qualities of the screen that intrigues me most," Connelly said. "The fish-fry was our biggest scene and we had to play it in a space 44 by 26 feet on the stage of the Mansfield Theatre. When we got on the road frequently we were confined to a hall with a 27-foot arch and extending ten feet to a wall. Here our space has been limitless."

Gabriel's horn precipitated a crisis that almost delayed the production. It seems that the battered old instrument had been blown but three times since it joined the company and the man who blew it died shortly afterward. This made it an object to be avoided. Shipped to Hollywood with other properties, it disappeared. The press department immediately hit upon the yarn as one to garner considerable space in the papers. Particular emphasis was laid on the fatal effect of its music. In no time at all the horn showed up mysteriously at the studio one morning, the finder apparently not wishing to tempt fate. But the press stories had so impressed the company that they insisted the bugle be filled with wax so that it could not be blown, even unintentionally.

On its road tour of 1,779 performances the play grossed in excess of $8,000,000. Warners estimate that the 203 theatres may be multiplied by 100 for the picture. Just what the reception will be in England is one thing that is worrying the Brothers, for the British have strict censorship rules forbidding the showing or mentioning of the Deity.

Connelly has not changed the form of the play to any degree for the screen. It has been possible to shorten many scenes because of the mobility of the camera, but others have been added—sequences he wanted in the original version but which time would not permit. One of them is a night club in Babylon to show the sin on earth. The dancing of some eighty young Negresses almost in the Busby Berkeley manner is the only indication of any Hollywood influence. The picture will probably be cut to ten reels with 120 scenes.

The film is an admittedly daring departure for Hollywood. In urban communities, if it measures up to expectations in quality, there is no doubt that it will be successful. But studios consider that their negative costs come from the cities and the profits from the small towns. The crossroads have not all had the opportunity to approve or reject the stage version. But the Warners believe that with the approval of the customers in the cathedrals, and with adroit advertising, the picture will be as enthusiastically accepted in the converted store buildings as it will be on Broadway.

D. W. C.

London Applauds Robeson In 'Toussaint L'Ouverture'

Famous Singer and Actor Outshines Entire Cast In 18th Century Play; In "Song of Freedom" Next

LONDON, (ANP)—Finding time to sandwich in an appearance in the title role of "Toussaint L' Ouverture," a first play by a young West Indian Negro, Paul Robeson added to his laurels Sunday night, March 15. The production was sponsored by the Stage Society of London.

A drama by C. L. R. James on the rebellion of San Domingo slaves at the end of the 18th century, the play held the attention of an appreciative audience despite a certain unevenness of writing and production and Robeson received a huge ovation after the final curtain. The famous singer and actor far outshone the large cast recruited from both races.

The play may be seen again if Robeson's anticipated Negro repertory theatre in London becomes a reality. He declared he wants particularly Negro plays by Negro playwrights as previously such drama has been writtten almost exclusively by whites.

Robeson managed to find a spot for "Toussaint L'Ouverture" with difficulty along toward the end of a very successful concert tour of the British Isles begun immediately following his return from Hollywood where he made "Showboat." He is soon to appear in a British "Song of Freedom."

"HOME IN GLORY" TO BE PRESENTED

Play Written And Directed By Birmingham Man To Be Given By Negroes

"Home in Glory," written and directed by Clyde Limbaugh, a Birmingham man, will be presented as a WPA theater project by a cast of Negro players at the Municipal Auditorium April 16 and 17.

"Home in Glory" marks WPA's public debut in Alabama's theater project, and comes as the culmination of many months preparation and six weeks of active rehearsal.

Featuring a specially selected cast of 18, including a chorus of 12 voices in Negro spirituals, the play is rated as one of the most typical of all Negro dramas with a religious motif predominating.

Ivan Paul. Washington, special representative for the WPA theater project, who is in Birmingham to organize the white unit, has given active assistance to preparation of the cast and Saturday praised the work of John McGee, regional supervisor of theater projects for 11 states, who has given much time and work to the production to be staged here. Mr. McGee formerly was director of the Birmingham Little Theater.

"The cast of 'Home in Glory' was selected from an eligible list of 100," Mr. Paul declared, "and represents, we believe, the pick of Negro talent in the Birmingham district."

The theater project has been undertaken by the WPA to provide employment for unemployed professionals, and has been in active process of making since Oct. 1, last year.

A special dress rehearsal for a selected list of invited guests will be held at the auditorium at 10 a.m. Thursday, Mr. Paul said.

Work of organizing the white unit of the theater project is under way and will continue until the unit is completed, it was announced.

Negro Riding Star To Appear Here

FELIX COOPER IS WITH MILT HINKLE'S RODEO

Felix Cooper, 22, of Mansfield, Louisiana, the Negro U. S. riding champion, who is appearing with Milt Hinkle's rodeo at the Coliseum Monday for a week's engagement, began his bronco busting and roping at Joplin, Missouri in 1932. After 5 months with the show he went barnstorming, winning prizes in wild west contests in Canada, California, and the stock show at Denver. His specialty is bull dogging and steer fighting.

"I plan to stay in the game until I'm 50," Cooper stated. There are only two more Negroes in the game today, he said. Lloyd Wyatt of Oklahoma is his assistant. He likes his work but he's no "Uncle Tom," "I certainly don't believe in playing monkey shines for white folks to be funny," he said with emphasis.

Cooper is all business, as required in this dangerous work, does not drink and keeps in perfect condition. He has never been seriously injured, the westerner revealed. The Negro cowboy was visited Monday by Atty. J. B. Morris, editor of the Bystander, Detectives John Rhodes and Lloyd McGuire. The show is sponsored by the State Police Association.

Dignified Negro Roles

TODD DUNCAN, star of the opera "Porgy and Bess," expressed vividly the disappointment which comes to most Negroes who seek the top of the ladder in the world of the theatre and music when he voices the fear that he must return to his job as teacher at Howard University because there are few dignified roles open to members of his race.

Here is how he puts the problem: "Should I be offered a dignified role, one not that of a comedian and permissible of interpretation by an intelligent Negro, and if I could be assured of working all the time instead of just ten or twelve weeks and being idle the other forty-odd, then I would remain on the stage."

Mr. Duncan was thinking of Bill Robinson, Clarence Muse, Jules Bledsoe and others who have been paid most liberally for work in which the producers employed them for occasional clowning, or for their representation of the Negro as servile, meek, hopeless, or plain amusing in order to add zest to offerings regarded as too slow or heavy.

Theatrical—1936
Individual Troupes, etc.

NEW VERSION OF "UNCLE TOM'S CABIN" DROPS BURNT CORK

NEW YORK, -- Nov.-- (CNA)- For the first time in the history of the theatre, a dramatization of Harriet Beecher Stowe's "Uncle Tom's Cabin," is being produced in which white actors will not groom themselves with burnt cork to play the Negro roles. Crusader News Agency 11-2-36

George Abbott's adaptation of "Uncle Tom's Cabin" which opened at the Fifty-first Street Theatre here last week under the billhead of "Sweet River", has none of the Hobokenish melodrama that has characterized the other revivals of the great social drama.

In "Sweet River," Abbott has tried to present the story as a play of the Old South with colored actors in the Negro parts, white actors in the white parts, and produced with all the stage resources of the present day, and scenery prepared by Donald Oenslager in the 1936 manner, without any attempt to poke fun at the way they used to do way back in 1852.

The production has no burnt cork and no painted-on chairs. The cabins occupied by the slaves are cabins that might be lived in and the bloodhounds are not Great Danes, sheap dogs or mastadons but real bloodhounds.

Strange to say, Abbott's "Uncle Tom" is only the third of that classic to reach Broadway stage since the beginning of the century. The other two productions were William A. Brady's, back in 1901, and the Players' revival in May 1933. Crusader News Agency 11-2-36

Harriet Beecher Stowe wrote her celebrated story in 1850, but it was not published in book form until 1852. The story was immediately dramatized by George Aiken was produced on the stage during the same year over the objections of Miss Stowe, who was a devout Christian and strongly prejudiced against the stage.

Walter Price, an ex-school teacher from Indianapolis, is playing the role of "Uncle Tom" in the present production.

LYNCH EVIL PORTRAYED IN TWO DRAMAS

Southern Women Conduct Contest to Show Injustices 11-6-36

MEMPHIS. — (CPS) — Two powerful social dramas, "Country Sunday," and "Lawd, Does Yo' Undahstan'?" are attracting widespread attention due to the thorough and inimitable manner in which they portray events leading to the lynching of an innocent Negro servant who had been framed and an intelligent Negro who found a white man slain and rushed to tell his mother about his discovery.

The two productions were written by southerners, Walter Spearman, author of "Country Sunday," being a native of South Carolina and Ann Seymour, a native of Texas, having graduated from the Texas State College for Women.

The two playlets were written in a contest conducted by the Association of Southern White Women for the Prevention of Lynching. Spearman's production won first place and he was awarded $100. Second prize of $35 went to Ann Seymour.

The judges were: Prof. Randolph Edmonds, Dillard university; Miss Anne Cook, Spelman Seminary, Atlanta; Mrs. Alex Spence, Dallas; Mrs. L. P. Wallace, Raleigh, N. C., and Miss Olive Newell, Salisbury, N. C.

One Negro Character

All characters in "Country Sunday" are white except the sole trusted Negro servant who falls victim. There are: A middle aged white farmer, who is also termed "a religious bigot," who fails to listen to reason; the white farmers' work-weary wife; their 19-year-old daughter and their daughter's girl friend and the former's daughter's "lover."

The two girls having become exasperated with farm life, its monotony and darbness, grew restless and crave the excitement which is common in youth. Finally, the daughter slips off to meet her "lover" in their rendezvous in the orchard as her elder parents find amusement in the "beguiling conversation" with her girl friend.

At this point the trusted Negro servant observes the daughter and her "lover" with whom the father had forbidden her to associate. As he is sure the trusted Negro servant will relate the clandestine meeting with her lover to her elderly father, the white girl's "lover" seizes upon the aged ruse of urging the white girl to accuse the Negro of attempting to attack her. This she did most convincingly before the Negro servant had had opportunity to speak to the girl's elderly father about their clandestine meeting.

Uncontrollable fury broke loose in the father. He rang the farm bell which was a call to arms on the part of the neighbors. Presently a hideous mob forms to lynch the innocent Negro. Having been overcome with the terrifying thoughts of what unmerited punishment she was bringing to the Negro servant, and overcome with remorse, the girl repents and recants only too late. The girl's mother makes effort to comfort and console her daughter by saying, "Don't take on so, Emmaline,—he's just a ni——, anyhow."

In Miss Seymour's "Lawd, Does yo' Undahstan'?", Negroes are the principal characters.

The scene is laid before the cabin of a Negro mother, "Aunt Doady," whose description as given by the author is that of "an old Negro woman. Her black wrinkled face has the rather mournful tranquility found on so many black faces a calm acceptance of fate."

Jim, the gentle, intelligent, upright grandson of "Aunt Doaby" rushes into the crude cabin to tell his grandmother that he has found a white man who had been shot down on the roadside. Jim starts to rush to bring aid to the white man. Presently a car of white men observed him running and chases the innocent Negro who is on his errand of mercy and help intended for the wounded white man he had found by the roadside. Noticing the white men rushing after him, Jim becomes frightened and rushes through the woods and back to his mother's cabin.

Poisons Grandson

Blood being deeper than water, plans are made that Jim shall escape to another state. Blood hounds began barking in the distance—which warned them that it was "too late." Jim's father had been lynched by white men previously and it was more of a burden than "Aunt Doaby" could stand to think that her grandson, Jim, should suffer a like fate. In final desperation, the mother advises her son to eat and drink in order that he may have strength for whatever exigency he might face, seeing that he was thus circumstanced. He consents and the grandmother then poisons Jim's coffee rather than let him be lynched as was his father.

The blood-thirsty gang of white hoodlums finally arrives but finds its intended victim already dead.

"Country Sunday" and "Lawd, Does Yo' Undahstan'?" were produced in the campaign of Southern white women and are being used as features in their program to put "an end to lynching." No royalty charge is demanded for production of the two playlets, production being absolutely free.

The two playlets can be secured from Mrs. Jessie Daniel Ames, executive director of the Association of Southern White Women for the Prevention of Lynching, Standard building, Atlanta, Ga. The association's membership is over 32,000 southern white women in all the southern states.

WILL PRESENT OPERA OF NEGRO COMPOSER

Negro Company Will Give Lovingood's "Menelek"

11-14-36

The American Negro Opera Association will present "Menelek," an opera in three acts by Herman Lovingood, at Central Opera House, 205 East Fifty-seventh street, Monday evening at 8:30 o'clock.

The composer is the son of the late Dr. R. S. Lovingood, founder of Samuel Huston College, in Austin, Texas. At the age of eight he began to study the violin, but later took up voice with Paul Volkmann in Philadelphia, where he also studied theory and harmony at the Symphony Club. He also studied with Rosamond Johnson here.

The idea of "Menelek" as an opera was conceived while Mr. Lovingood was a student at the Symphony Club in 1917. However, he didn't go to work on it in earnest until 1930. He is responsible for the plot, libretto, the piano score and the choral arrangements.

NEGRO OPERA SEEN AS FINE CONTRIBUTION

"Menelik" Written by Penman Lovingood, Young Musician

THE CAST.

Manelek, the King ..... John H. Eckles, tenor
Yaboo, the Bandit ..... Carl Diton, baritone
Yette, the King's Niece ..... Eloise Uggams, soprano
Raoul, Captain of the Guard ..... Penman Lovingood, tenor
Amfis, a Priest ..... James M. Watkins, bass
Messenger ..... Leon Richardson, tenor
Amfortes, a Petty Chief ..... Charles Sherald, tenor
Soldier ..... Robert Pratt, tenor
Gloria Sealy ..... Barren woman, danceuse
African Drum ..... John Dimino Perry
Dancing Dervish ..... Joe Johnson
Johann Testman, conductor

The Negro opera, "Menelek," written by Penman Lovingood, presented at the Central Opera House is one of the best productions of its type to come from a Negro composer, making a fine contribution from both the artistic and historic points of view.

It brings vividly in review the historic past of a great nation that for over 6,000 years has been ruled by black emperors. "Menelek" is the story of a great Ethiopian King, and how he ruled over his kingdom. The opera is especially timely because of the part that Ethiopia is now playing in the drama of the world, and what is to be the future of the country that has long been held the last great nation ruled by Negroes.

In "Menelek" we have a faithful portrayal of political intrigue, romance and tragedy.

Mr. Lovingood was fortunate in selecting a highly trained cast which was able to give a fine interpretation of the story. The work of the cast and the ensemble was especially commendable. The music written around the opera is very inspiring and carries with it all of the African background and ancient rites of that continent. In the music Mr. Lovingood has disclosed a fine artistic sense, and has been very fortunate in creating the right atmosphere for the story. The story of the opera has been well developed, and has been carefully worked out.

The cast which was especially trained by Mr. Lovingood, assisted by Miss Abbie Mitchell. The singing was especially remarkable for excellent diction, admirable shading, and splendid interpretation.

The opera is in three acts and the setting and scenery are typical of the period in which the play is written.

Seeing that he is determined to go, Yetta decides to go with him.

The second act reveals a scene in the forest, when just at dusk Yaboo and his men have gone forth for their night raiding.

Given first a fortnight ago, the title role was played by John H. Eckles, tenor, who gave a faithful portrayal of the role of "Menelek." Others of the cast were Carl Diton, as Yaboo; Eloise Uggams, Yetta; Penman Lovingood, Raoul, and Leon Richardson, the messenger.

The members of the ensemble were Maria Edwards, Alice Grant, E. Hardy, Corine Howard, Elaine Harris, A. Jackson, Evelyn Johnson, Mattie Laws, Lillian Meyers, E. Mayers, Josephine Patrick, Ethel Reed, Maud Robbins, Irene Thompson, G. W. Andrews, Richard Cooper, Clifford Collins, Wilford Gay, Smalls Boykin, A. Greenidge, P. Lane, J. M. Watkins, Dorothy Sivers, and E. Odok.

Mr. Lovingood was assisted by his wife, Mrs. Lovingood, the lyrics and duett at the close of the second act being done by her. He himself comes from a distinguished family, his father being the late Dr. R. S. Lovingood, founder of Samuel Houston College.

Mr. Lovingood began his musical education at the age of eight when he began the study of the violin; later he was a pupil of Paul Volkmann, noted teacher of Philadelphia, and of theory and harmony at the Symphony Club, also of Philadelphia.

In New York he studied with J. Rosamond Johnson. It was while a student in the Symphony Club in 1917 that he conceived the idea of writing "Menelek." Finding that he had some leisure as the result of the depression he began work on the opera which he finished after several months.—C. G. A.

Birmingham Doesn't Want Negroes To Amuse Its Whites

BIRMINGHAM, Ala. — (ANP) —White Birminghamites were barred from seeing a Saturday midnight performance of the "Symphony in Sepia," although Negro citizens saw the same show for two days under its real name of Irvin C. Miller's "Brown Skin Models."

The city commission banned the special show for whites only, ordered the Alabama theatre to cancel the performance although it had engaged in extensive advertising it seemed likely the commission would make a permanent policy of ruling out Negro shows from white theatres.

City Commission President James M. Jones said he ruled against the show on his own responsibility, "for the good of both Negroes and whites." The commission agreed there is "plenty of white talent" available.

Birmingham, Ala. News
December 6, 1936

PAGEANT DEPICTS NEGROES' HISTORY

"Inheritance" Will Be Given By Park Board Group At Auditorium

"Inheritance," a pageant portraying the history of the Negro race, will be presented at the Municipal Auditorium under auspices of the Park Board late in January, it was announced by Mrs. Mildred Martin Weldon, drama director.

The production will have a cast of 39 players and a chorus of 200 Negro singers. It will be the first dramatic offering by the Park Board next year. Rehearsals already have started.

Mrs. Charles J. Sharp, chairman of the committee of fine arts of the board, and Miss Agnes Coughlin, director of recreation for women and girls, will have general supervision.

The first episode of the pageant is laid in Egypt during the time of the Pharaohs with colorful costumes of Egypt. The story then show scenes of the slavery days in this country and the emancipation. The remainder of pageant is devoted to the life of Booker T. Washington, covering his struggle for an education and his final triumph in founding Tuskegee Institute.

Characters in the pageant are: Ethiopia, Grace Blackmon; Justice, Alice Perry; Damon, chief taskmaster in Egypt, Ernest Mosely; an old slave, Felix Gaines; slave woman, Daisy Turner; Pharaoh, king of Egypt, Russel Veal; fan bearers, Ethiopian slave boys, Nell Soe Burt, Eleanor Patterson, Mildred Moss and Lorraine Penny; Plato, Pharaoh, royal attendant, James Grice; Memen, young son of Pharaoh, Francis Routen; Zauditu, an Ethiopian prophet, George Jones; an interpreter, Lincoln P. Clark; Booker, a slave boy of the Old South, Francis Routen; John, his brother, William Reese; Samuel C. Armstrong, principal of Hampton Institute, Moses Ousler; Caleb, a student, Jackson Webb; Booker T. Washington, a teacher of the night classes, Russel Veal; Uncle Tosh, an old ex-slave, devoted to Dr. Washington, Felix Gaines; Samuel James, a skeptic Northern gentleman, Eldridge Walker; Torture Smith and Eugene Smoot, slaves and chorus. Many of the players were formerly identified with the Negro theater project.

Black Rhythm (words & music by Donald Heywood; Earl Dancer & J. H. Levey, producers) was looked forward to as the season's first & only colored musicomedy on Broadway. It will be looked back upon as having had the season's most remarkable first night.

Much had been expected of succulent, dusky Jeni LeGon, who headed a cast largely recruited from Harlem nightclubs. Unfortunately, just as Miss LeGon began to waggle, noxious fumes began to spread



Bertram Park

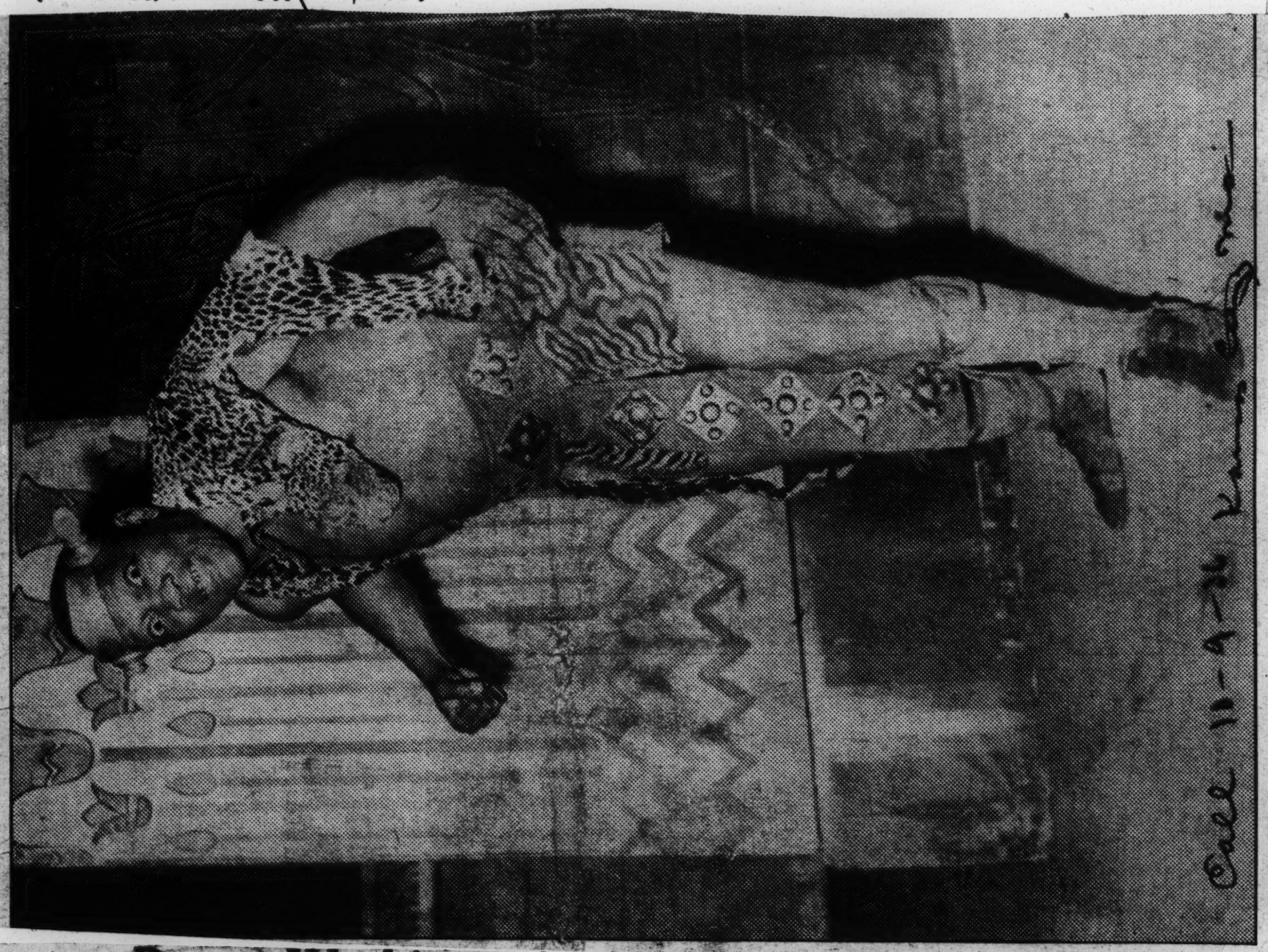
JENI LEGON

Her waggle was interrupted.

through the orchestra. When spectators began to depart, the Negro house manager scurried down the orchestra aisle, located a stench bomb, hopefully sprayed the spot with some sort of perfume. The *ffft! ffft! ffft!* of his spray gun so distracted the actors that they began to miss their lines. Nevertheless, they carried on valiantly until the last first-nighter had departed.

Theatrical - 1936
Individual Troupes, etc.

JACK JOHNSON IN OPERA



Jack Johnson, who once ruled the heavyweight ranks of pugilism, made his operatic debut as an Ethiopian general in the opera, "Aida" Friday night, October 2, at the Hippodrome in New York. Here he is wearing the costume of the real fighting into his portrayal of the part. —INS Photo.

Dec 11-4-36

George Dewey Washington Here in 'Scandals' Cast

George Dewey Washington, singer and actor whose name has appeared in lights all over the world—in London, Paris and Honolulu as well as New York—is in Kansas City this week as a member of the cast of George White's "Scandals" playing as part of the Jubilesta program.

Washington has the part in the "Scandals" that Rudy Vallee played before he left the show last June, the part of Brother Sublime, burlesque portrayal of Father Divine of Harlem. He sings "The Pied Piper of Harlem."

Washington, or, as his friends call him, Dewey, has had an interesting career since he first went on the vaudeville stage in San Francisco back in 1922. Before he was willing to embark on a theatrical career, however, he first had to convince himself by real experience that he would not make a living on the concert stage. The money didn't come in fast enough, so he took to the footlights.

His first "break" after smuggling his trunk on an excursion steamer from Seattle to Frisco and quitting his job as steward was a spot in Paul Ash's show at the Grenada in Frisco. Signed for a four-week engagement, Dewey's public demanded more of him and he stayed on for 42 weeks.

After that, he toured California playing in various theaters and night spots for 151 weeks without a layoff.

To New York in 1925

Dewey went to New York in 1925 as a member of Florence Mills' company at the Plantation under Lew Leslie's management. From that time on his name was in the "tops" class. He appeared in the Broadway production of "Strike Me Pink" with Jimmy Durante and Lupe Valez, with Ethel Waters' Cotton Club revue and played the Paramount-Publix theaters which took him from coast-to-coast.

In 1929, he went abroad and was billed at famous London spots. He sang at the Kit Kat club in London with Abe Lyman. On a second trip abroad, he was featured at the Cafe Ambassadeurs in Paris with Noble Sissle. It was here that Lester Allen, one of George White's first stars, presented Dewey with a cane from Borneo which he has carried everywhere he went ever since.

Washington played the Lincoln theater here in the old vaudeville days of 1927 and 1928. More recently he appeared at the Cherry Blossom night club with the Cotton Club show starring Adalaide Hall.

With 14 years of theatrical experience behind him, Washington commented on the future for young Negroes before the footlights.

Need To Stick Together

"There is a definite future," he said, "only if Negro actors and singers learn to stick together. Today, Negroes' are getting the smallest salaries that they ever got on the stage and they should be getting the highest. But they won't stick together in demanding a decent salary."

"I stepped into Rudy Vallee's part in 'Scandals,' but I didn't get his salary," he added by way of example.

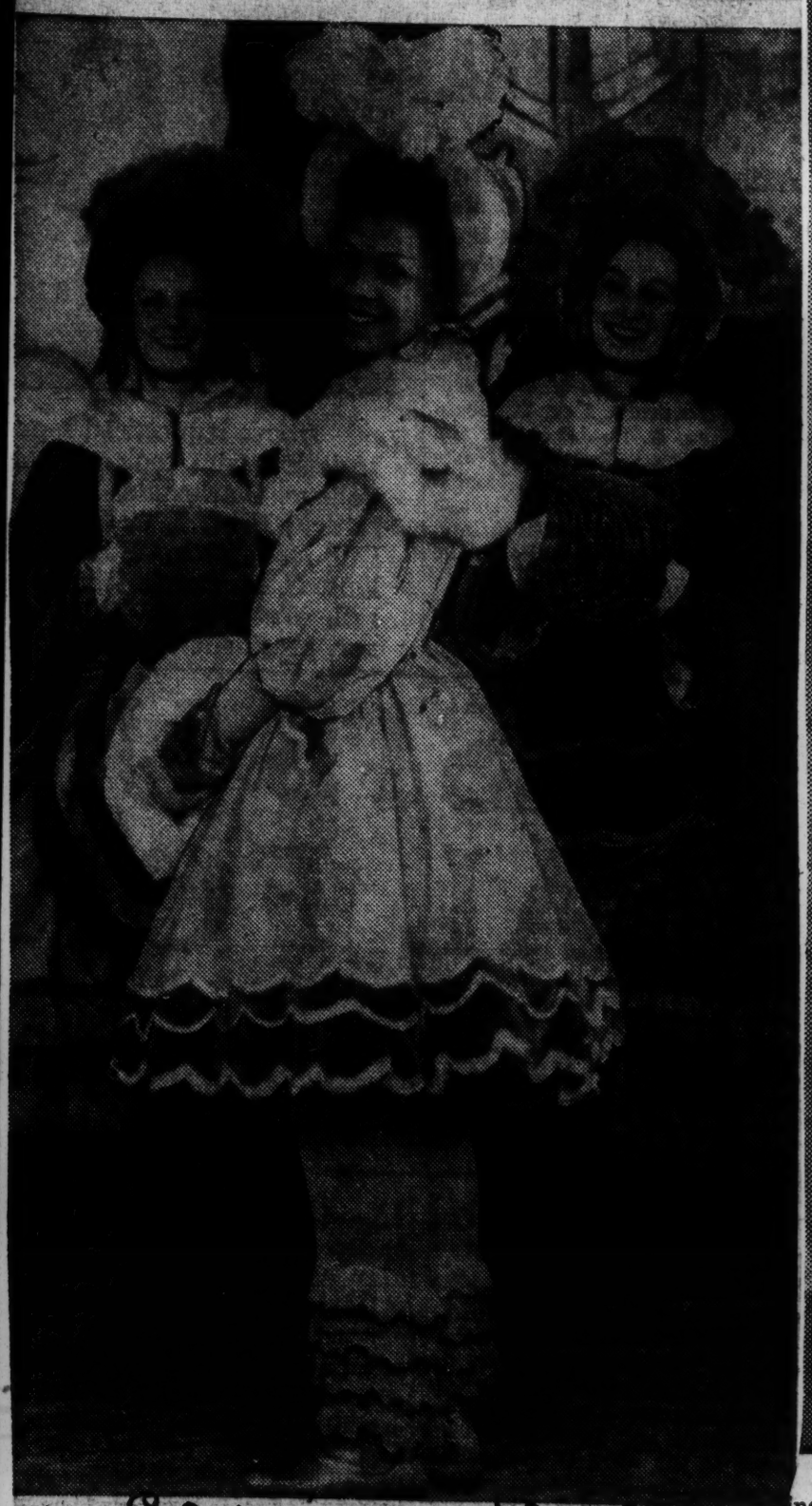
Dewey said that there is too much professional jealousy among Negro artists. "While three or four big white stars can appear in the same production with the kindliest feeling toward each other," he commented, "there is seldom more than one big Negro star in any one production. They won't work together because they are afraid one will get a bigger send off than the other. Instead of wanting to help one another climb, they want to pull each other down."

Washington said that he tried to organize the chorus girls working in Chicago night clubs recently, but failed because they wouldn't stick together and demand a standard wage.

The singer said further that Negro audiences do not appreciate their own artists enough and that the older folk fail to help the youngsters get a good start.

While here, Mr. Washington is a guest of Mrs. Ruby Lockhart 1312 Michigan avenue. The "Scandals" company leaves Saturday night for Wichita.

IN LONDON FILM SUCCESS



Miss Jeni Legon, popular Hollywood artist, who has just returned from London and the Continent, where she enjoyed phenomenal success. She is pictured in one of the scenes from her London film success, "Follow the Sun."

MAKES A HIT



Clarence Muse, who is still going over big in the movies and on the radio.

Gives Tableaux Of Favorite Songs Of South

Presentation Highly Praised By Radio Fans

1-28-36

CLARENCE MUSE, FILM STAR SPEAKS TO N. Y. U. CLASS

NEW YORK, N. Y.—Clarence Muse, one of Hollywood's best known film actors, assumed a new role upon his trip to New York last week. He spoke briefly to a class at New York University, Nov. 12, which is studying the contributions of the Negro to American civilization.

Dr. James Weldon Johnson, who is the visiting professor in charge of the class invited Mr. Muse to speak. Mr. Muse was accompanied by Mrs. Muse.

CHICAGO—(ANP)—On his return to Chicago from New York City where he took part in an NBC coast-to-coast broadcast for General Motors, Clarence Muse, noted stage and screen star and composer of popular songs, was highly praised by local radio fans for the excellence of his presentation over the national network, and for his development of the unique tableaux idea which gave his songs a colorful and picturesque background. Muse was co-starred on the program with Irving S. Cobb, noted humorist and writer.

Asked how he conceived the idea of his new and delightful type of song presentation, the new NBS star on the Oldsmoblie program declared: "Songs are the blossoms of ideas. Follow that song to its birthplace, reveal its original environment and setting and the reason for its being, and you have a jewel—a symphonic picture."

PRESENTS OWN COMPOSITION

A feature of the NBC broadcast was Muse's presentation of his own composition, the ever-popular "When It's Sleepy Time Down South," which bids fair to replace "Carry Me Back to Old Virginia" as an unforgettable song of the Southlands. With this song, Muse demonstrated how, in offering a number, you can give to the public not only the blossom but the entire fragrant flower—stem, leaves and all.

A complete mood was built up—a mood typical of the South, familiar to everyone who ever lived on a plantation. It was a complete symbol—or as Clarence Muse terms it, a symphonic picture.

BEAT OF TOM-TOMS

Recently Muse did a beautiful awesome interpretation of "That's Why Darkies Were Born." For this picture, Muse went back to the time when the Zulus had conquered the land and were acclaimed leaders of all that wild, barbaric country. Over the air rose the paeons of the victorious war songs, the harsh babble of the native dialects, as they celebrated their victories. The tom-toms beat steadily on with a dull, methodical, fearsome beat.

Out of this gladsome celebration, there rose gradually a mournful wailing—the cries of those lost souls, the Negroes sold on slave ships and carted from their homelands to new worlds, there to labor till they perished. Their anguished song rose in power, then died to a frightened whimpering, as sad insistence to their cries of desolation and despair.

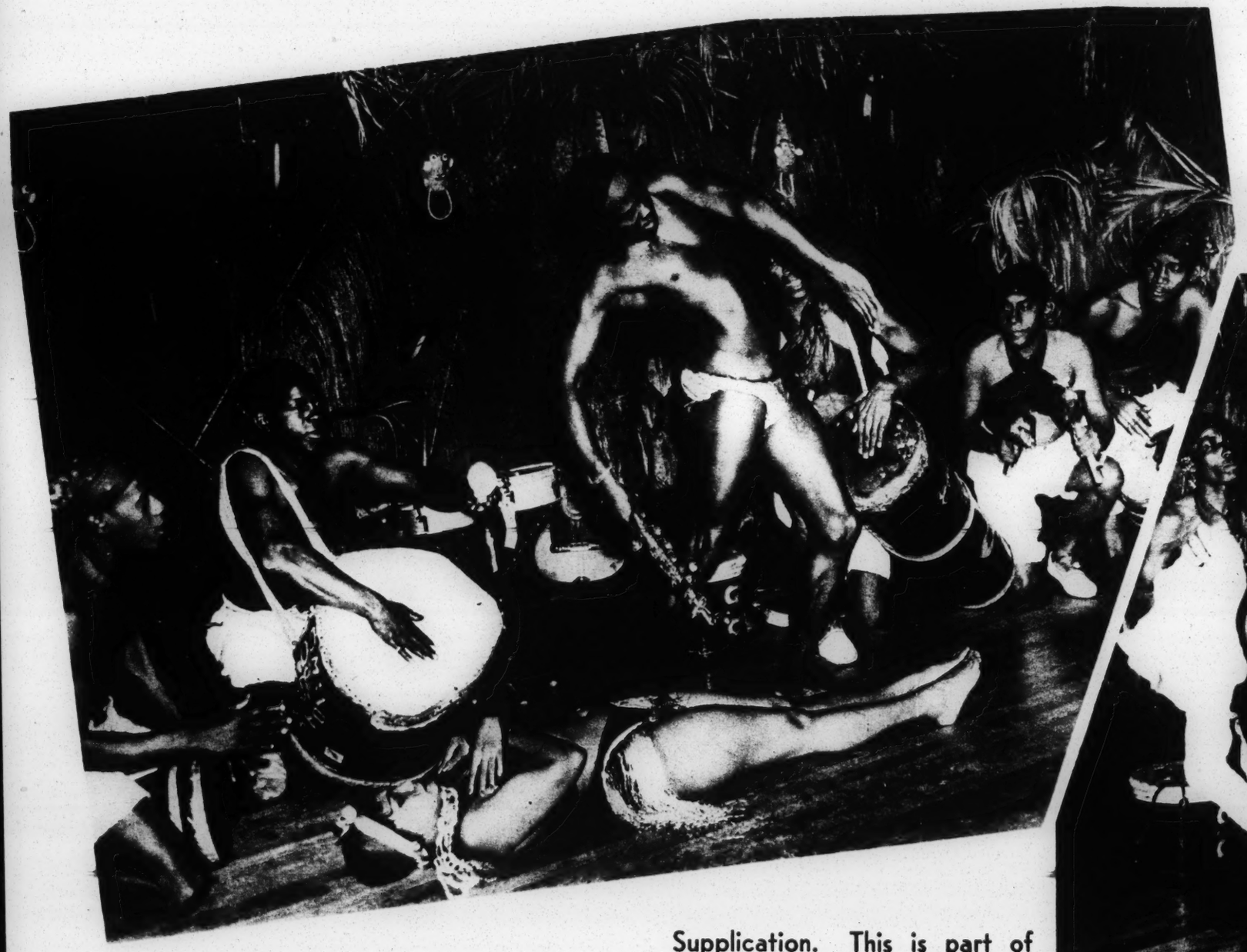
In the next vocal picture, Muse painted the cotton and tobacco plantations down South. Now were heard the babble of all these varied tribal dialects from different parts of the homeland, confusion and noise. The chant of the voodoo ceremonies were clearly sounded, the beat of the tom-tom brought memories of Old Mother Africa. Then out of this confusion came understanding and peace and Muse's voice rose clearly, triumphantly in the tonal beauties of "That's Why Darkies were Born."

PLANS SYMPHONIC PICTURE

Muse has created a beautiful, symphonic picture of "River Stay Away From My Door." He plans many other songs of his people—folk songs, work songs, spirituals. A student by nature, Clarence Muse takes a deep delight in tracing the melodies of his people to their sources. He then presents them in all the wealth of mythology, suffering, early struggle and final emergence as complete musical entitles, to the interested public all over the world.

Theatrical – 1937
Individual Troupes, etc.

VOODOO
A LA MODE



Driving out the devil. This troupe of Afro-Cuban dancers introduce voodoo interpretative dances to New York. Carmita, the woman, lies prostrate as the sinuous, bell-ringing devil does a dance of death. The other players, through music and the beating of drums, attempt to drive him off.

(NEWS foto)



Supplication. This is part of the dance ritual in the marriage ceremony peculiar to the Yanyego cult of voodoo worshipers. The prospective bridegroom boasts of wealth and achievements, of his physical and moral cleanliness, then entreats the girl to be his bride.

(NEWS foto)



THIS IS THE ENCHANTED FOREST scene from the American Negro Ballet production, "The Fire Bird Suite," one of several presentations at a theater in Harlem, New York City. On bended knee here is the Prince (Jon Edward). Ballet performances, including four productions, were directed by Eugene von Grona.

Theatrical - 1937
Individual Troupes, etc.

Doris Duke Learns the Suzy-Q Under Tutelage of 'Bojangles'

By The International News Service

NEW YORK, Dec. 9.—Doris Duke Cromwell is learning to fancy-step and she has gone right to loose-ankle headquarters for instruction. Old "Bojangles" himself—Bill Robinson, master of heel and toe and tippity-tap rock is teaching the heiress to "Off to Buffalo" with the best of 'em.

The Journal-American reports Mrs. Cromwell's venture into pedal art today.

"My secret ambition is to be able to dance like you," Doris told "Bojangles" after watching him go through his routine at the Cotton Club, where she had dropped in with friends for supper.

"Some day I'll teach you," promised Robinson.

"Some day I'll ask you," Doris responded, and that "some day" was the very next day.

"I've got a week before I leave for the coast," she told Bill.

"Long enough," said the negro who has taught them all from Shirley Temple to Fred Astaire, "you've got rhythm."

And after only five or six periods of instruction given mornings in the almost deserted Cotton Club, Bill could report to friends:

"She is good enough for a professional career. After only a few hours' work she was dancing as well as some of the girls in the show who have been doing it for years."

Mrs. Cromwell left with her husband yesterday afternoon for the coast, and so the lessons are off until she drops back to New York again, but in her brief instruction she is reported to have mastered the Suzy-Q, "Truckin," and several of the simpler routines of the current show at the club.

Takes Up Dancing



Doris Duke Cromwell

Americus, Ga., Recorder
September 14, 1937

NEGRO PAGEANT TO SHOW AGAIN

Another performance of "Alpha and Omega" will be given the night of September 27 in the auditorium of McKay High School for the purpose of raising funds for the re-erection of the Bethesda Baptist Church.

G. Uesvia de C. Daingerfield, author and director of the play said that an extensive drive is being made in order to raise funds and that this pageant is being given in order to give the public something in return for their contributions.

"We were working under a handicap in the first performance," Daingerfield said, "The lights were shorted and the cast had had only seven rehearsals."

This religious pageant is based on biblical facts and twenty-five negro spirituals are features.

Theatrical - 1937
Individual Troupes, etc.

Paul Robeson Joins Labor Theatre

Famed Singer Leaves West End Stage for Unity Theatre

By Philip Bolsover

(An interview with Paul Robeson)

"When I sing 'Let My People Go,'" said Paul Robeson slowly, feeling for words, seeking expression to convey just the emphasis he needed, "I want it in the future to mean more than it has meant before.

"It must express the need for freedom not only of my own race. That's only part of a bigger thing. But of all the working-class—here, in America, all over. I was born of them. They are my people. They will know what I mean.

"When I step on to a stage in the future," Paul Robeson said, leaning forward in his chair, "I go on as a representative of the working class. I work with the consciousness of that in my mind. I share the richness they can bring to art. I approach the stage from that angle.

"You see," he said, "this isn't a bolt out of the blue. Not a case of a guy suddenly sitting down and deciding that he wants to join a workers' theatre. It began when I was a kid—a working-class kid living in that shack. It went on from that beginning.

"Films," he added, "films eventually brought the whole thing to a head.

"I shan't do any more films after the two that are being finished now. Not unless I can get a cast-iron story—the kind that can't be twisted in the making. There's room for short independent films. I might try to do those. But for the rest, I'll just wait until the right story comes along, either here or abroad.

"I thought I could do something for the Negro race on the films; show the truth about them—and about other people too. I used to do my part and go away feeling satisfied. Thought everything was O. K. Well, it wasn't. Things were twisted and changed — distorted. They didn't mean the same.

"That made me think things out. It made me more conscious politically.

"One man can't face the film companies. They represent about the biggest aggregate of finance-capital in the world—that's why they make their films that way. So no more films for me.

Sympathy With Audiences

"Joining Unity Theatre," said Robeson, "means identifying myself with the working-class. And it gives me the chance to act in plays that say something I want to say about things that must be emphasized.

"I like singing for those audiences," he said reminiscently. "There is sympathy between us—I sing better for them. I shall like acting for them.

"I sang in drawing-rooms once, but that was different. Like being on show all the time. We didn't get on well.

"If I go into an expensive restaurant," said Robeson, suddenly taking a new angle, "I see people stiffen and sit up. They say: 'What's that colored guy doing in here?'

"They'd like to throw me out," he said, simply, "but they think I'd make trouble. I should.

"But look what happens when I go into a provincial town. Drivers get off their trucks to shake hands. Guys working on buildings come and have a word. 'Hullo, Paul,' they shout.

"'I got a record of yours,' they say."

He grinned and gave a deep chuckle.

"I get on fine with those fellows. We know each other. Those are the people I come from. And they understand what I sing.

"I've managed to gain some success," said Paul Robeson, "but there are thousands who haven't had the chance. It's not enough for one to be able to do it; I want everyone to have the chance.

"The way things are it seems to me that from the artistic point of view there's an immense waste of talent—a waste of people who are not allowed to develop and use all that's in them. And from every point of view there is a loss of human dignity and hope and happiness.

"So I'm joining a working-class theatre."

Singing of Ethel Waters Standout of Varied Show

Sparse Audience Demands Encores After Negress Sings Old Successes

By JOHN MINTER

Sensuous rhythm and Whiz Bang humor ran through the Ethel Waters show at the Macon auditorium last night.

Ethel herself was of course the star, presenting a group of numbers she introduced and made famous, but she was crowded closely for the headlines by Butterbeans and Susie.

A sparse audience, principally of Macon's colored contingent, hardly more than peppered the seats in the spacious auditorium. The section reserved for white people was the only one comfortably filled.

Climax of the show was Ethel's presentation of Stormy weather, which brought round after round of spontaneous applause from beginning to end from the dusky lads and lassies, many of whom had availed themselves of the occasion to don evening clothes.

But there were other numbers equally as edifying. In an original composition titled, It Pays to Advertise, Ethel interpreted the song as much with the writhing of her torse as with the lyrics. And there were times in all her numbers when the typical Congo rhythm of Eddie Mallory's orchestra moved her to quasi-dancing as she sang.

Butterbeans and Susie Sing

Butterbeans and Susie, a landmark of many years standing in the cut-price recording game, constituted a pleasant surprise for the audience, and many expressed wonder that they had not been more extensively billed. They presented vocal duets and dialogue of the kind that has made their records big sellers. Their feature was a parody on Until the Real Thing Comes Along. "I'd fight Joe Louis or Max Schmeling for you, but I wouldn't lie down and die for no woman," sang Butterbeans.

The Harvest Moon dancers—three men and three women—showed that they were deserving of a championship title recently won in a New York dancing contest. Watching their routines was more than a little suggestive of the travel movies depicting the devil-exercising of African medicine men.

Sunshine Sammy and Sleepy Willie, acrobratic dancers, and a comic team billed as Midnight and Daybreak rounded out the program with variety numbers.

The troupe is booked for a performance tonight in Savannah, it was announced.

Albany Ga. Herald
November 28, 1937

Famous Negro Singer Appears Here in Revue

Ethel Waters and Troup of Thirty-five People Present Program.

Ethel Waters, Negro blues singer, and her troupe of thirty-five people presented "Harlem to Hollywood Revue" last night in the Municipal Auditorium.

The show featured the singing of Ethel Waters, who sang in the conventional "blues" manner.

Eddie Mallory and his Cotton Club Orchestra played the "hot" music for the performance. Mallory was the master of ceremonies, introducing the various numbers.

The program opened with an original Mallory number, "I'm Just a Rover," sung by Ethel Waters.

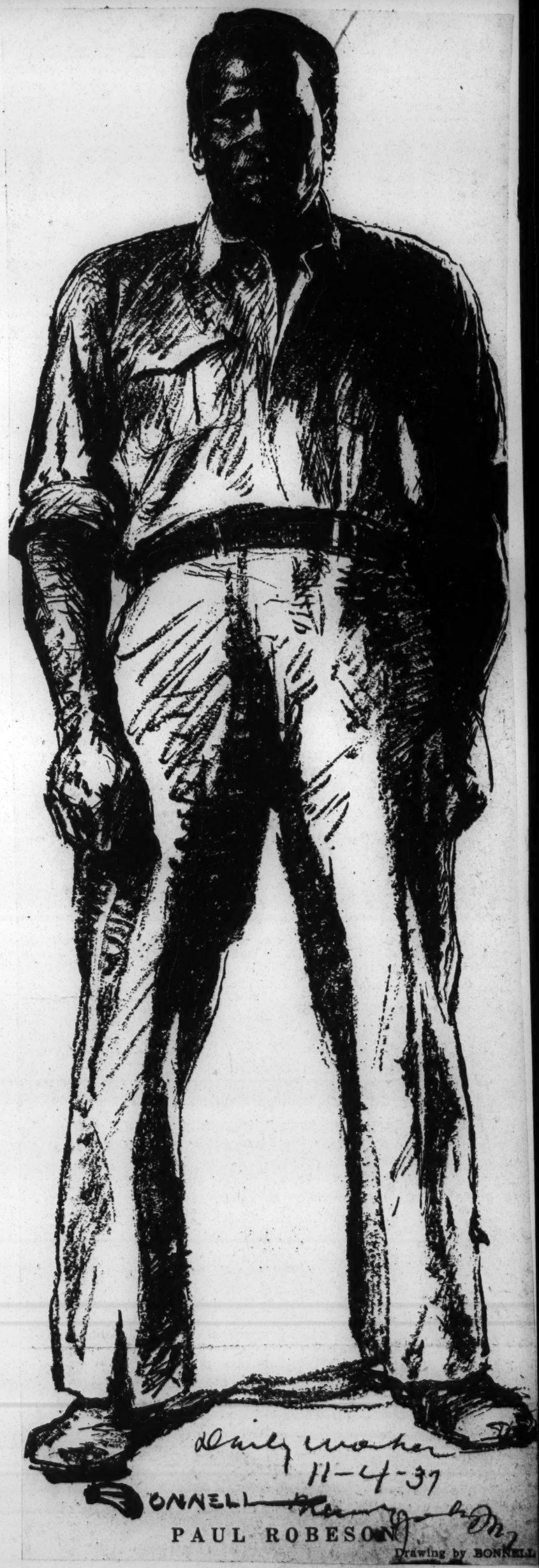
This was followed by Sunshine Sammy, an "Our Gang" comedy featured player.

"Sleepy" Williams, controtionist, was presented in an excellent routine.

Butterbeans and Susie, a comedy team, next appeared on the program. They were succeeded by two blackface comedians. Joiner and Daybreak.

The Harvest Moon Dancers, six of them, gave their interpretation of the Big Apple and Lindy Hop.

Novelties and band numbers completed an entertaining program in which the popular "joy" vogue was offered in its most intensified form.



Daily Worker
11-4-37
BONNELL
PAUL ROBESON
Drawing by BONNELL

Theatrical—1937
Individual Troupes, etc.

Robeson Sings

After Finishing "King Solomon's Mines" He Gives Song Recital To Audience of Theatre Workmen

By FRANKLYN FRANK

CHICAGO, (ANP)—Don't let the Chicago dateline fool you, for we are rambling everywhere and the first stop is England . . . When stars finish their part in a film, they generally give presents to technicians and ordinary members of the cast. So when Paul Robeson ended his portion of the forthcoming British screen play, "King Solomon's Mines," he was worried what to give until someone suggested he give a song recital.

On a vacant setting, Paul sang "Lindy Lou," "Water Boy," "Kentucky Home," and "Ol' Man River" to an audience of electricians, carpenters, plasterers, painters, camera and sound staff, all in overalls and working clothes. After the recital the audience went to the studio restaurant and drank Robeson's health, received a box of cigarettes each, and gave three of the heartiest cheers for the great singer ever heard in these parts.

Incidentally, they have already started shooting on another Robeson picture, this one entitled "Big Fella," which will also include the brownskin songbird, Elizabeth Welch, who has leaped to fame in England through records and her part in "Song of Freedom." Special songs are being written for the production by the English team of Kennedy and Carr.

WHITE CLARINETIST MAY JOIN MILLINDER'S OUTFIT

While certain weekly scribes are seeing a distinct threat to sepia bands in the addition to Benny Goodman's outfit of Teddy Wilson and Lionel Hampton, it may be interesting for them to pause and meditate upon the case of Joe Marsala. Marsala, one of the greatest white clarinetists in the game is thinking seriously of joining Lucky Millinder's fine unit!



CALLOWAY

Lucky, by the way, now has several other genuinely sensational additions to his band, among them Tab Smith, alto player; John Kirby, possibly the world's greatest bass player, and is seeking Cozy Cole, ace drummer, who has been beating skin with Stuff Smith. Billy Kyle, Jr., highly recommended by Teddy Wilson, is doing a capable job since replacing Edgar Hayes on piano. This hookup, along with thte great Henry "Red" Allen on trumpet and J. C. Higginbotham on trombone, may make this the most talked-of band in 1937.

DON REDMAN ADDS THREE NEW PLAYERS

Don Redman also has three new players: Harold Baker and Otis Johnson, trumpets, and Sidney Catlett, drummer. The latter was recently with Fletcher Henderson and could be the world's best if he so desired . . . Lionel Hampton, who loves his drums and who can' pound skin with Benny Goodman because that is Gene Krupa's job, is rumored forming a small band of his own to play at a Harlem night spot . . .



WATERS

Leave it to the English. A British critic, tired of hearing Hampton refererred to as "The Black Norvo"—after Red Norvo, the xylophonist and hubby of Mildred Bailey—called Norvo, in revenge, "the white Lionel Hampton."

Stuff Smith has a new pianist named Clyde Hart. The "I'se A-Muggin'" man is going to Hollywood where he will play and also appear in a forthcoming film, "Broadway Melody of 1938" . . . . Wellman Braud and the Spirits of Rhythm have been willed his Onyx Club job, along with Billie Holliday. Braud, in case you forgot used to play bass with Duke Ellington and was in Ripley's "Believe It Or Not" cartoon. . . Take a look at the Warner Bros. short. "The Hi-De-Ho Miracle Man" starring Cab Calloway, just as soon as you can. The new song "Frisco Flo," is featured in the film just as presented at the Cotton Club.

ENGLAND TO HEAR BENNY AND CHICK

England heard Benny Goodman and Chick Webb in special broadcasts this year from the U. S. Goodman aired Wednesday and Webb will be heard on February 5. Teddy Wilson is writing a new number for Ethel Waters and practicing Debussy. . . Harlem's old Cotton Club is now the Plantation Club. It reopened recently under the management of Jeff Blunt. . . Minto Cato, a native of Little Rock returned home last week to give a concert at Dunbar high school for the benefit of the proposed Urban League branch there.

Bob Howard is creating a sensation in his current tour of English vaudeville houses. He's accompanied on his trip by Mrs. Howard. . . Baltimore's Royal theatre, having run out of top colored bands and acts, has had to lower its evening price from 40 cents to 25 and change pictures twice a week to get the trade.

OBLIGES CREW



PAUL ROBESON

FOOTLIGHT FLICKERS

CHICAGO, (ANP)—Wherever you live, at sometime or other did you during 1936 laugh until your ribs seemed to push themselves out of its casement protection as "Fats Waller," composer, humorist and musician par excellence, put on a show at his tinkling piano that lifted your very soul above the pinch of depression?

Graceful as a queen, beautiful and majestic in mien and carriage, who would try to blot out the lovely picture. . . Etta Moten, presented as she sang (the first time ever attemped by a woman) . . . "The Glory Road" made internationally famous by Lawrence Tibbett? For us, she qualified as "first lady of the stage" and with her unquestioned dramatic ability, she may decide to make our words ring true during 1937.

Yes, it was in the A. D. 1936, that . . . a book was published about golden trumpet blowing of peerless . . . "Louis Armstrong." A true genius of the trumpet, is it small wonder that during the year that has just bowed out, a cornet costing $1500 was fashioned for the lips that blow . . . as no other can. Armstrong, broke all box office records last year despite any opinion to the contrary.

* * * *

"You've got shoes . . . I've got shoes . . . but oh for the sort of shoes capable of cutting up like those worn by . . . Bill (Bojangles) Robinson.

FOX MOTION PICTURES, threw him before the public in a new night. Bill tutored Shirley Temple . . . and that little blonde haired darling of the screen, proceeded to "tap-dance" her way in the hearts of 100 million Americans. As a final gesture to Bill's greatness, he was given a $4,000 weekly pay envelope by the owners of the Cotton Club.

"We'd like to see in 1937—

WILLIE BRYANT, put on fifteen pounds and cease "stooging" for—'Death Takes a Holiday.'

PIGMEAT MARKHAM, treating himself to a new pair of trousers and a half dozen more safety pins to hold them up.

SONNY WOODS, given official rating as the second or third best singer in the country—he is 'tops' in his rendition of 'Ole Man River.'

ERSKINE HAWKINS, paying a lot more attention to his diction and enunciation while acting as an 'M. C.'—he's otherwise brilliant.

BLOOMFIELD and GREELY, given a spot in one of the town's better musicals for their act stands out like the 'kohinoor' diamond.

BILL BAILEY, protege of Bill Robinson's and rightfully billed as the boy with the thousand taps, cutting out some of the "mugging"—fatter paychecks will result.

ANDY KIRK, to cast off that retiring personality of his and come out into the sunshine that he alone, has carved for his splendid outfit.

ETHEL WATERS, to push that juvenile star Teddy Hale right into the spots she is capable of reaching for one day the kid will be in the "important money" class.

POPS and LOUIE, in a brand new song and dance routine every three months . . . then watch what they pay out for income tax in '37.

NICHOLAS BROTHERS, in three or four motion pictures as the nation can't possibly see too much of these . . "good will racial ambassadors" of song and dance.

RALPH COOPER, a fixture as a Hollywood dance director and creator of dance ensembles.

PAUL ROBESON, returning to the "States" for a lengthy singing tour and the principal in a movie role in which he is permitted to select his own opus.

NINA MAE McKINNEY, playing hands off to those 'Nord' Noblemen who flop at her pretty tootsies every time she takes a European stage bow, and putting nothing above the art King Vidor raved about.

CLARENCE MUSE and DANIEL HAYNES, singing spirituals on the same production lot.

JOHN LESTER JOHNSON, our former pal who once cracked three of Jack Dempsey's ribs . . receiving a big part this year with Fox pictures.

LOUIS RUSSELL, EARL HINES, EDGAR HAYES, CLAUD HOPKINS, JIMMY JOHNSON, and WILLIE (Lion) SMITH in a national piano play-

Donald Heywood and Earl Dancer, directed by Leroy, Dancer is the manager of Jeni LeGon, who recently returned from England.

OVER "BLACK RHYTHM" CRITICS NOT ENTHUSIASTIC

NEW YORK, (ANP)—Daily newspaper critics are not at all enthusiastic over "black Rhythm," the new Broadway musical show with a mainly Negro cast whose opening a week ago was featured by the explosion of a stench bomb. This new revue was written by

JENI LeGON, stearing clear of "gangster territory" that caused the throwing of a stench bomb the nite she opened in "Black Rhythm."

The Hell In "Green Pastures"

"Is Green Pastures really a genuine expression of the Negro's religion?"

This was the pointed question asked by a young white girl last Sunday night following a talk made by this writer at the Pilgrim Congregational church. The question was not asked during the course of the public meeting, but the query was made during the trip back to my office, where this young lady and her escort were kind enough to supply transportation.

"No," we said, "Green Pastures does not reflect properly the black man's religion. Green Pastures was written by perverse white people who sought to clown the black man's spiritual pose."

"Oh, I am so glad to hear you say what you have," declared the young lady. "I listened to you speak tonight and all the time you were talking I was troubled with the thought of the terrible misrepresentation I observed last night at the theater. Green Pastures distressed me, and I was loath to believe that any people, and especially colored people, could have any such twisted, distorted outlook at the universe and God."

In what this young white girl had to say regarding Green Pastures we find ample justification for the assault we have continuously made against its presentation. Here we find a liberal-minded white girl hoping against hope that black people are not like she had seen them falsely presented to her on the American stage.

No more cruel stab has ever been thrust at the black man in America than is exposed in the derisive, contemptuous and ridiculous complex attributed to him in this ignoble, defaming play.

The puzzle to us is vested in the fact that so few of the Negro intelligentsia seem to see this. When the play was brought to Oklahoma City sometime ago, eleven hundred Negroes hurried here from all over Oklahoma paying as high as $4 per seat to look at a drama which in its fundamentals cuts the heart and humanity out of black folk.

Just as the chemist sugar-coats a pill to hide the bitter substance at the center, so have the scoundrels who produced Green Pastures coated the hell in its lines with fine music and beautiful scenery. Like children we swallow this poisonous concoction without thought of the consequences. We have yet to meet the intelligent black man who intimated that white people would have the reaction of this fine white girl who was unwilling to believe that such spiritual mockery could reflect the attitude of human beings.

In this day and time when everywhere all over the world white people show willingness to learn of the virtues of black people, those who are able to strike the blow should be on the alert to prevent such unfair flank movements made by the enemies of the darker races.

Many of us fought the presentation of "The Birth of a Nation" because of the laudation it gave to lynching, but this infamous play could never do real damage to Negroes per se. In a certain sense it did the most damage to white people. Green Pastures strikes at the probity, integrity, mental poise and morality of black folk. When you remove such attributes from a man you have destroyed the man.

NEW YORK, N. Y. POST

JAN 9 1937

TWO ON THE AISLE

Othello as Walter Huston Plays the Tragic Moor

The Enormous Difficulties of the Role—Some Great Othellos of the Past—Mr. Huston and Mr. Aherne

By JOHN MASON BROWN

AMONG the great Shakespearean parts, Lear and Othello must surely be the most difficult from the actor's point of view. Yet colossal as are the challenges of Lear, my own suspicion is that it is Othello which presents the crueler hazards.

"The greatness of Lear," said Charles Lamb in a famous essay in which he advanced the paradox that the plays of Shakespeare are less calculated for performance on the stage than those of almost any other dramatist, "is not in corporal dimension, but in intellectual; the explosions of his passion are terrible as a volcano—they are storms turning up and disclosing to the bottom that sea, his mind, with all its vast riches. It is his mind which is laid bare.... On the stage we see nothing but corporal infirmities and weakness, the impotence of rage; while we read it, we see not Lear, but we are Lear,—we are in his mind, we are sustained by a grandeur which baffles the malice of daughters and storms."

Although as a rule Lamb's contention seems to me to be as insupportable and untrue as it is brilliantly advanced, I must admit that every attempt at a stage presentation of "Othello" which I have seen has sent me back to his essay feeling in the case of "Othello" as in the case of "Lear" that the perversely literary Elia had stumbled upon a truth which is truer than a paradox has any right to be.

I realize of course that there have been several Othellos (yes, and two or three Lears) in the past who have been so magnificent that they reduced Lamb's argument to an ingenious absurdity. I am willing to believe Colley Cibber when he says that Betterton, whose voice was of a kind which gave "more Spirit to Terror than to the softer Passions," excelled even himself as the Moor.

I trust Hazlitt completely when he hails Edmund Kean's Othello as "his best character and the highest effort of genius on the stage," and adds that in parts of it he thinks Kean "rises as high as human genius can go." I do not doubt the critic of the New York Mirror who on July 1, 1825, reported that as "a true and vivid picture of conflicting passions," the Moor of Edwin Forrest (who was not yet twenty-three) "is superior to any in this country except Kean's." And I in no way question Henry James when admiring the tiger-like Othello of Salvini as the most complete picture of passion given on the stage in his day, he goes on to say that "it has from the first the quality that thrills and excites, and this deepens with great strides to the magnificent climax. The last two acts constitute the finest piece of tragic acting that I know."

My only question is: Where are the Moors of yesteryear? Five Othellos I have seen in this country—Mr. Mantell's, Mr. Leiber's, Mr. Hampden's, Mr. Merivale's and now Mr. Huston's—and two or three abroad, but not one of them has projected for me in the theatre the Othello of the text. Mr. Hampden's was by far the most satisfactory, even though it ended up by seeming no more than a benevolent member of Tuskegee's English department. It did possess, however, the nobility which is required in the earlier scenes, and which is often lacking. Yet none of these players has been able to make the tragedy exciting by so rising to the passion of its title part that one is willing to overlook the flimsiness of the plotting.

Romantic and Realistic Acting

If "Othello" is to be realized on the stage, if the play is to hold a persuasion behind the footlights equal to the fascination it affords in the library, it needs not only an uncommonly fine actor to play the Moor (which Mr. Huston unquestionably is in realistic modern scripts) but a performer who is a great Shakespearean actor (which Mr. Huston unquestionably is not and has had no occasion to be).

"Good will and personal candor are not potent enough to transform a modern actor into a hero of Elizabethan drama," observed Mr. Atkinson in his review of this revival of "Othello" which Robert Edmond Jones has backed and costumed with such splendor. To prove his point, Mr. Atkinson compared Brian Aherne's excellent Iago (which is the outstanding feature of the present production) with Mr. Huston's colorless, though dark - faced, Othello.

Mr. Aherne, observed the sage of the Times, is a romantic actor who, though he might be "distressingly self-conscious" in "Dodsworth," is first-rate at handling the verse and the villainies of the swaggering Iago. Mr. Huston was a splendid Dodsworth. But the very qualities which fitted him perfectly to the needs of Mr. Lewis's hero are the [illegible] which render his Moor ineffectual..

Of the two parts, Iago is the more grateful and the easier. Stage history boasts more successful "Ancients" than it does Othellos. Iago, wrote Shaw in his days as a critic, is "within the compass of any clever actor of normal endowments." This can be taken as a Shavian exaggeration. But there is some truth in it, even though that truth in no way detracts from the fine skill shown by Mr. Aherne. I have seen too many bad Iagos not to prize such a masterful performance as his is.

Mr. Shaw was on firmer ground when, after citing Othello's speech

"Like to the Pontic sea
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont,"

he added "if Othello cannot turn his voice into a thunder and surge of passion, he will achieve nothing but a ludicrously misplaced bit of geography. . . . The actor cannot help himself by studying his part acutely, for there is nothing to study in it. Tested by the brain, it is ridiculous; tested by the ear, it is sublime.

Theatrical - 1937
Individuals, Troupes, etc.

THE "ONE - WOMAN" SHOW

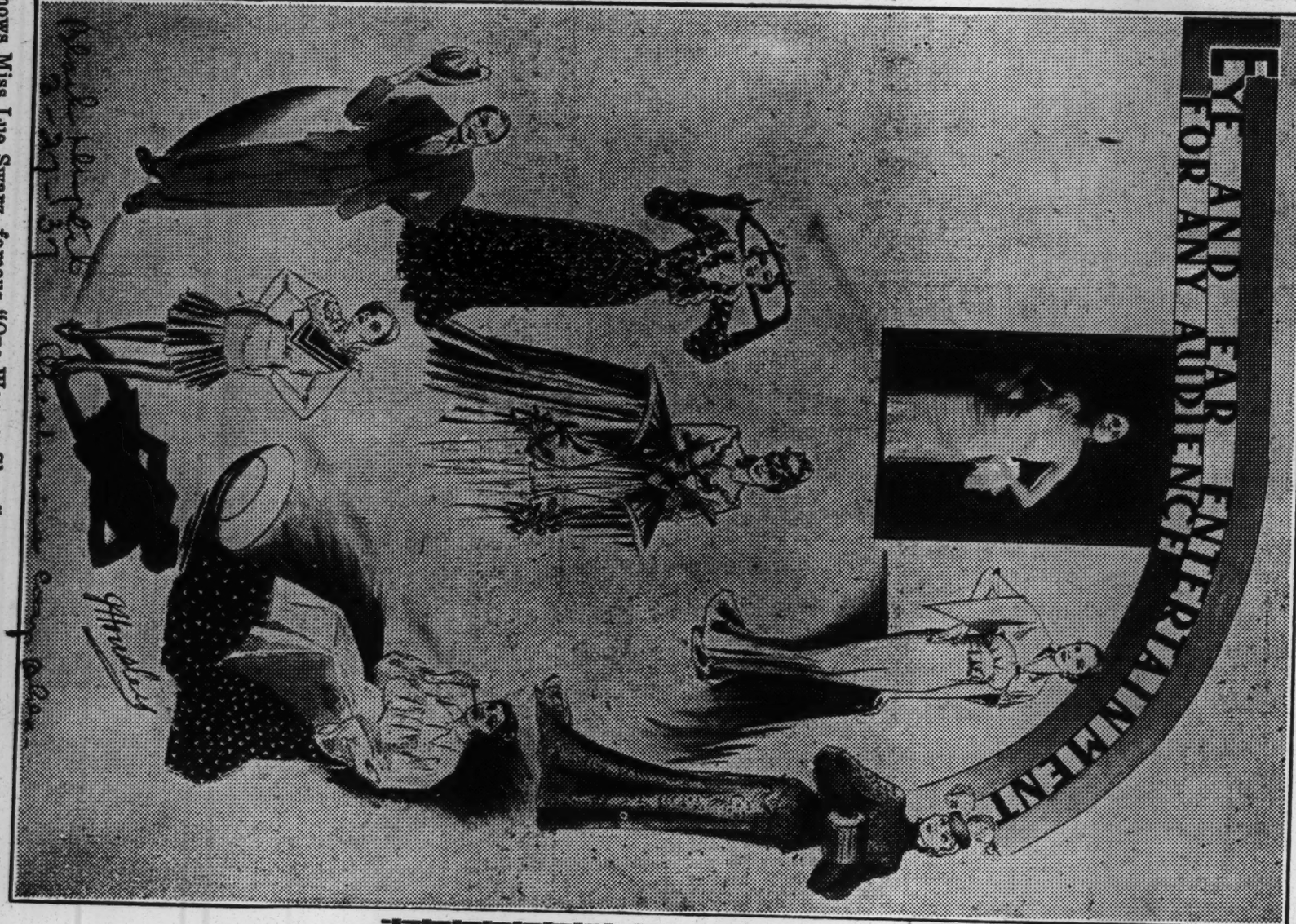


Photo shows Miss Lue Swarz, famous "One-Woman-Show" actress from St. Louis, Mo., who appeared at the Lincoln Congregational Temple, 11th and R Streets, Washington, D. C., recently for the Mus-Art cub of the Zeta Phi Beta Sorority. Miss Swarz, a school teacher, is rapidly gaining national prominence for her dramatic and singing ability. She has appeared in New York twice, in Kentucky, and Missouri, in successful engagements in recent months.

Judge Of Federal Court Sustains Copyright 'Heavenly Gates Ajar'

Courier 6-19-37 Pittsburgh Pa.

NEW YORK, June 17—United States District Judge Samuel Mandelbaum, signed a decree on June 2, 1937, sustaining the copyright date September 7, 1917, of the sacred cantata entitled "The Heavenly Gates Ajar," written and owned by Mrs. Madeline Boyd Lucas of New York City.

The decree held that the production of the "Final Judgment" by Estelle L. Bruce, infringed Mrs. Lucas' copyright and restrained its further production. It also specifically restrained Estella L. Bruce, Rev. James K. Humphrey, and William Poole from publicly performing or producing the "Final Judgment" and awarded heavy damages against them in favor of Mrs. Lucas.

"The Heavenly Gates Ajar" was written by Mrs. Lucas and produced throughout the country. It is a literary work in the form of a sacred cantata or play based on man's struggles in overcoming the obstacles of life in his efforts to reach the Kingdom of Heaven. It was contended that her play was original and that its imaginative information was of high literary merit, and was capable of being dramatized and screened as a dramatic motion picture or motion picture photoplay.

Major Bowes' All-Negro Unit Coming To The Apollo Theatre

Courier 6-19-37 Pittsburgh Pa.
New York 6-26-37

For the first time in history of the stage, the new all-colored radio stars revue put out by Major Edward Bowes, of stage and radio fame, will be presented to the audiences of the 125th Street Apollo Theatre for the week beginning June 25.

For more than two years, the Major has been presenting his weekly amateur broadcasts over nation-wide hookups and the winners of these broadcasts have been gotten together in units and sent about the country to revive interest in the variety form of entertainment. At one time there were 14 units playing in different cities simultaneously. Although several of his units have played The Roxy on Broadway, no neighborhood theatre in New York has ever been given the opportunity of presenting these programs.

Many who have heard the radio programs will have the privilege of seeing in the flesh some of the heroes of these programs such as: Earl Scott and Leslie Waters, Starlight Dixie Trio, George Holmes, Ann Cooper, Billy Irons, Joe Woods, Three Skipsters, Harriet Waters and Boom Boom Bowman.

Altogether this is the most novel presentation The Apollo has ever had and readers of The Age are urged to see it.

THE JELLIFFES

FRESH from the college of Oberlin twenty-two years ago, Russell W. and Rowena Woodham Jelliffe came to Cleveland to set up and establish the Playhouse Settlement on East 38th St., with funds supplied by the Men's Club of the Second Presbyterian church—then pastored by the late Dr. Paul F. Sutphen.

In a tiny frame structure the young couple began to build up a new type of institution. Not one which was intended to do the commonly expected thing of catering to the Negro children in the neighborhood, but to develop a new kind of organization — American at the core but not much practiced — catering to the children of the neighborhood, black and white alike.

Soon the young couple found out that they had not only undertaken the tough job of pioneers—but that their pioneering was rendered doubly difficult because of the creed of their Settlement . . . !

Conditions that surrounded them strongly indicated they would find smoother sailing and an easier job if they threw overboard their interracial program. But the Jelliffes were not made of milk-and-water. They dared to stick!

Slowly, almost imperceptibly, the tide began to change . . .

Today, the Playhouse Settlement is a nationally famous institution—with its adjuncts of the Gilpin Players and their Karamu Theatre, and the spreading fame of its Art Metal workshop and Art Classes, which this year boasted four former students among the exhibitors in the Cleveland Museum of Art's May Show. And the Jelliffes are basking in the reflected glory of the accomplishments of their vision splendid-sighted twenty years ago!

It is high time that we publicly salute them.

White Musician Raps Goodman for Using Mixed Orchestra

By FRANKLYN FRANK for ANP

CHICAGO.

Writing in a recent issue of the Orchestra World, an important white musical magazine published in New York, one Lige McKelvy had this to say against Benny Goodman's use of Teddy Wilson and Lionel Hampton in his famous band:

"Most musicians respect and admire the performances rendered by colored brethren and go out of their way to be entertained by them, but are strongly against white band leaders augmenting their organizations with the stars from sepia bands and vice versa.

"There is a distinct difference between white and colored musicians. Both are excellent, more or less, in their own element. But mixed, the story is different.

"Added to this, a large number of local white boys, especially tenor sax men, are very ridiculously attempting to emulate the colored boys in their manner of playing and the result is more than ludicrous."

Opinion Differs

For an exactly opposite opinion, read "King of Swing" by John Hammond in the April Crisis.

Mr. Hammond, one of the fairest minded white men it has been our pleasure to know and world famous as a hot music authority, says Goodman realizes fully "that without the aid of colored musicians his band never would have attained its present popularity." That scotches McElvy's argument that Benny is killing himself by using dusky stars.

As a matter of fact, Mr. Hammond declares that "when competition becomes keener, Benny may be forced to add excellent players. ..... He is toying with the idea of bolstering his saxaphone section by adding two colored virtuosi."

Many of the recording classics have been made with mixed bands —and nobody yet has been hurt. For proof, look over the authoritative works listing the personnel of various waxing units.

And there hasn't been a first class hot white musician yet who didn't, to quote Brother McKelvy, 'attempt to emulate the colored boys in their manner of playing."

Bunney Berrigan, Muggsy Spanier, etc., keep their eyes on Louis Armstrong, Red Allen and the others; sax players watch Coleman Hawkins, Chu Berry, Johnny Hodges and Benny Carter, and thus it goes on down the line.

Even the late Bix Beiderbecke, greatest of the white trumpet wizards, followed in the steps of King Oliver, Johnny Dunn and Armstrong.

Without Ability

Those who "make themselves ridiculous" are merely the boys who haven't got the ability to be real musicians. For that matter, many punk Duskymericans are even more absurd when they try to take a hot chorus in the manner of Lester Young, tenor star with Count Basie, or other top-notchers.

What McKelvy and those who kick against mixed bands really mean is that they are afraid our superior musicians are going to eventually chase bum whites out of high-paid jobs. If a white player has the stuff, he'll stick; if he can't deliver, he shouldn't expect to be kept in the money when there are others who are vastly superior.

W.C. Handy Honorary Gershwin Pallbearer

By GAMEWELL VALENTINE

Included in the distinguished list of honorary pallbearers, which numbered 60, who served at the funeral of George Gershwin, noted American composer who died in Hollywood July 11, was W. C. Handy, nationally known composer and publisher, the New York World-Telegram announced in a recent issue.

Funeral services for the youthful composer whose music has been recognized as representing America more than any other composer, were held Thursday, July 15, in Temple Emanu-El, Fifth Avenue, and 65th Street, conducted by Rabbi Nathan Perlman. Rabbi Stephen S. Wise delivered the eulogy.

Headed by Governor Lehman and Mayor La Guardia, the honorary pallbearers' list, composed of individuals from all walks of life, included publishers, a Justice, the musical director of the National Broadcasting Company, singers, pianists, and musicians from the strictest in formal musical tastes to the most liberal and modern.

The list included: Franklin P. Adams, Ben Bernie, Justice Frederick P. Close, George M. Cohan, Frank Crowinshield, Frank Black, Irvin Caesar, Gene Buck, Walter Damrosch, Vinton Freedley, Leopold Godowsky, John Golden, Edwin Franko Goldman, Ferde Grofe, Arthur Hammerstein, W. C. Handy, Otto A. Harbach, Sam H. Harris Harry Hershfield George S. Kaufman, Guy Lombardo, Conde Nast, David Sarnoff, Alexander Smallen, Oley Speaks, Herbert Bayard Swope, Deems Taylor, Harry and Will von Tilzer James J. Walker, Felix Warburg, Paul Whiteman, Harry Warren and Joseph Young.

W. C. Handy, known as and referred to as, "Father of the Blues," is in possession of an autographed copy of "Rhapsody in Blue" from the late Gershwin in which he acknowledged that Handy was the "grandfather" of "Rhapsoday in Blue."

Theatrical – 1937
Individual Troupes, etc.

Heaven Bound Takes on Fancy Theater Trappings

Negro's Conception of Celestial Road and Its Pitfalls to Be Presented

Telegraph
8-8-37

ATLANTA, Aug. 7 (AP)—Heaven Bound, Negro musical that has been presented in southern church and school auditoriums more than 500 times in seven years at last is going theater."

The presentation, notable for its simple stagings and the enthusiasm of the store clerks, janitors, and train porters in the cast, has been called a "Georgia passion play.

Next week the cast will get adapted to an elaborately-staged production under sponsorship of the federal theater and the Atlanta Theater Guild.

Seven years ago Lula Jones and Nellie Davis, choir members in the Big Bethel African Methodist church here, outlined an idea for a dramatic presentation of the typical Negro conception of the "road to heaven" and its pitfalls.

With the aid of a simple gate for "heaven" and a screen for "hell," the choir presented the play to raise funds for their church. The novelty attracted local attention.

The seventh presentation was made in the municipal auditorium (where Atlantans once heard opera by the Metropolitan) to an overflow audience.

Undergo Temptation

While the "celestial choir" sang spirituals and hymns, "pilgrims" sought entrance through gates guarded by a dusky St. Peter. On their way, the pilgrims were tempted by a black Satan.

The play soon received national attention. Enthusiastic critics saw in the Big Bethel church a "new Oberammergau." Negroes in the audiences often "got happy" and shouted with religious fervor.

Nearly every community in Georgia has heard Heaven Bound. It has been given in several other states. The early popularity of the production led to a rift in the church choir over who was the actual author. A copyright suit followed (in 1932) in federal court. The present production group (with Nellie Davis as director) won the court's blessing.

Until now the presentations have been staged with a minimum of trappings. But under federal theater supervision next week, the "celestial choir" will sing from blue and white stage clouds, and the "pearly gates" (as designed by Artist Julian Harris) will be a glorification of electric lighting.

"Hell" is being moved from behind its usual screen into the orchestra pit, where red lights and bits of burning sulphur will help the realism. One of the "pilgrims" who end up there is Director Nellie Davis, who also takes the part of a "wayward girl."

Miss Sara Thomas, federal theater supervisor, said today the church hymns have been deleted and only "spirituals" will be used in the theater production. New costumes were made. Miss Thomas said the theater directors have advised with the Negro players to obtain a new "dramatic punch."

Among those the theater group hopes to have in its opening night audience next Tuesday is Mrs. Franklin D. Roosevelt.

These Strange Contortions Are The Newest Dance Craze --- 'The Big Apple'



APPLE ANTIC. Advertiser 8-3-37
Southern negroes started it, just as they did the Charleston and "black bottom." Now Dixie swings to a tricky little routine they've named "The Big Apple." Here's a figure.

'Big Apple' Is New Kind Of Hot Stepping

COLUMBIA, S. C., July 25.—(AP)—Now it's the "big apple" on Dixie dancefloors. Advertiser

From the mountains to the sea coast nimble-footed Southerners are "appling." The dance is a combination of the old-fashioned square dance and the modern "swing."

From four to 20 persons gather in a circle on the floor as the music begins in medium fast tempo. Then they go through a series of fancy wiggles and rhythm steps to the call of a leader. Individuals and couples step to the circle's center and "shine"

The steps are a hodge-podge of the almost-forgotten Charleston, drags, swing steps and Harlem's "truckin'" toned down now and then with the formal dignity of the Virginia reel.

University of South Carolina students got the idea for the dance from the gallery of a negro night club here when they watched the dusky dancers circle in finger-snapping abandon to the rhythm of a nickelodian.

They copied the dance, called it the "big apple" after the name of the night club.

Collegians here report the dance is the "rage" at coast and mountain resorts of South Carolina and is being "heard from" in several bordering states.

They say the dance's captivating rhythm endears it to capable "applers" and its simplicity attracts novices.



GIVING THE BOOT.
It takes some high stepping and kicking to really accomplish this new swingin', stampin', dancing rage. These "apple" kickers are Evalyn Johnson and Johnny Campbell of Columbia, S. C.



STRUT AND TRUCK
There's a little bit of everything in Dixie's "apple" dance [illegible] have been borrowed from ring-around-the-rosy, but there's also strutin', truckin', shufflin' and reels.

Montgomery, Ala.



DAINTY BUT DAFFY.
It may look a bit childish, but take it from the young folks below the Mason-Dixon line, the "apple" dance is a good cure for blues. This is either the start or the finish.

Theatrical—1937
Individual Troupes, etc.

They Worked Together on NBC Radio Program



JOSEPH R. JONES and EDGAR A. GUEST, as they appeared for nearly a year on a National Broadcasting Company program, originating in Chicago.

The same rule that governs the theatre, namely, the box office determines the type of radio show, according to Joseph R. Jones, who visited the AFRO Monday, en route South after two years of work with the National Broadcasting Company.

For nearly a year in Chicago he appeared in "Welcome Valley" with Edgar A. Guest.

Radio programs, Mr. Jones says, are developed with an idea that some sponsor will be persuaded to purchase them for advertising purposes.

Colored artists billed as colored are expected to do mammy bits, sing spirituals, play the role of cotton-field hands, and except as quartets and bands for dance music, do nothing any more serious.

The Southern audiences complained so loudly over the star billing given Ethel Waters that the American Oil Company paid Miss Waters and cancelled part of its contract.

Mr. Jones praised Edgar A. Guest as as fine an artist as his poems indicate; and that he is loved and respected by all who work with him.

He also had high praise for the NBC executives and officials both in New York and Chicago and pointed out that a company rule adopted after the Will Rogers incident two years ago expressly forbids use of epithets reflecting on colored people by performers and artists.

White and Colored in Cast in Same Play for First Time on D.C. Stage

When "Protest" is presented here on March 18 to 20, at the Odd Fellows Little Theatre, Ninth and T Streets, Northwest, it will be the first time in the history of Washington dramatics that Negroes will be cast together with whites. This has long been attempted by the New Theatre Group, which is presenting "Protest," a group that has long taken a definite stand against jim-crowism.

The lead in the cast is William Goodwin, young Negro protege of Todd Duncan, who will long be remembered for his portrayal of "Lawd" in "Green Pastures." The direction is in the capable hands of William Beverley, formerly of Howard University.

The play by Tommy Richardson well known young local Negro playwright, deals with the injustices, lynchings and discrimination in the South, and hits at the same methods used throughout the country.

The program will be well balanced with several other plays, that will be appealing. One complete night has been purchased by the National Negro Congress, the night of March 17, which is being reserved for this organization.

Several other plays are being cast, and anyone with dramatic ability who cares to tryout can report Tuesday evening at 8 o'clock at 810 F Street, Northwest.

CHARLES GREEN IS BLACKHAWK CHIEFTIAN

By James B. Morris, Jr.
(Special to the Iowa Bystander)

Iowa City, Iowa—History was made Tuesday night when Charles Green, a young Negro, gave a wonderful performance in the lead role of "Children of Thunder." It was the first time in the history of Iowa university that a Negro has been awarded this honor. Mr. Green played the part of Blackhawk, a historic Indian chieftain in the early days of Iowa. The dramatic role was well suited to the young star. Green is a senior in the school of speech and dramatics.

Besides his work in drama, Mr. Green is also very active in radio and speech. At the present time he has his own program on WSUI, the broadcasting station of the State university. The program, titled "The Negro in Literature," is presented four nights a week, giving the history and some examples of Negro literature. Some of the announcing for the station and training of some freshman speech classes are also handled by Mr. Green.

A graduate of Sumner High school in St. Louis, he was president of his class and active in dramatic and social affairs of the city. His talent not only lies in the above mentioned field, but also in athletics, having won his freshman numeral and minor "I" as a member of the Hawkeye track squad.

All Star Attractions



The above aggregation of stars would pack any theatre, provided the management could employ them. In the upper left-hand corner the debonair chap is Ralph Cooper. Cooper returns to Harlem in the role of the star of "Dark Manhattan," currently playing at the Apollo Theatre. The gay fellow seated at the piano, surrounded by the very charming Misses Ivy Anderson, on his left, and Ella Fitzgerald, is none other than the incomparable Duke Ellington. The Duke wowed the "corn busters," lindy hoppers to you, at the Savoy last Sunday night. The lads in the lower picture are two good reasons why the Paramount Theatre is playing to standing room only. They are Teddy Wilson at the piano and Lionel Hampton at the drums. They are two of the attractions with Benny Goodman's band. (M. and M. Smith Photos.)

Theatrical – 1937
Individual Troupes, etc.

WHITES OBJECT TO RACE ARTISTS

Courier 4-24-37

NEW YORK, April 22.—Benny Goodman refused to accept any Southern dates because of ofay objections to Teddy Wilson and Lionel Hampton.

"We will go next year," says the popular swing maestro who first brought attention to Count Basie. "Then we will be so big they will be begging for my colored music masters."

Metropolitan Opera Stars Race Artists

Eagle 5-1-37

Race artists had their day with the Metropolitan Opera Company last week. Behind the blazing footlights, while all of Clevelands' important society names packed the auditorium and filled the air with applause from carefully manicured hands. Vyrle Paris, John Earley, William Wood, George Kelley and Harold Castleman, assisted by Rethberg, Castagna, Votipka, Jagel, Baromeo, Morelli, Paltrinieri and the Panizza ballet, performed to the deathless music of Aida.

Cleveland, Ohio

While a huge blue moon floated over the Nile. Harlem's primadonnas and male leads, wearing leopard skins in graceful folds, walked the boards to the heart-lifting grand march.

The Race artists were very gracious in their praise of the work of Madam Rethberg and of Mr. Gordon. It was the concensus of opinion that without Madam Rethberg's splendid contributing voice, the opera would have been a failure.

Two Young Artists Now See Dreams Come True

Washington Tribune Washington, D.C. 6-12-37

By JACKIE MEARES for ANP

Several years ago, when two little girls rode horseback, swam and did all the accepted things at Idlewild, they exchanged and shared dreams. In fancy, they accomplished things together—the art of complementing the art of the other.

Today, those two little girls stand on the threshold, watching that dream rouse itself and become a pleasant reality. Margaret Bonds, concert pianist and musical composer, Elsie Roxborough, actress, playwrght, and producer, and three dancers, Melba Grimes, Emma Gaston, and Virginia Solomon, are collaborating on a unique venture—combining the dance, music, and dramatics.

In the interim between the dream and reality, each of the young women has achieved some fame in her own right. The dancers appeared in Elsie Roxborough's adaptation of Langston Hughes's "Troubled Island," which she produced under the title "Drums of Haiti." They are among the few Negroes in the United States who are exponents of Martha Graham.

Miss Roxborough, who will graduate from the University of Michigan in June, has written and produced "Wanting," "Father Forgive Them," a dramatization of Walter White's "Flight," a three act play in Spanish which was produced in Detroit. She also wrote a sketch which won a Jabberwock prize in the Delta Sigma Theta contest. Her theatrical accomplishments have received noteworthy mention in the large daily papers of Detroit.

Receives Wanamaker Prize

Margaret Bonds, who won her Mus. B. and her Mus. M. at Northwestern before her twentieth birthday, was the recipient of a national Wanamaker prize of $250 for her composition "Sea Gull," a concert song. Her compositions have also been used in Waa-Mu, the annual student show at Northwestern University.

She was the first Negro to play with the Chicago Symphony Orchestra, where she was co-starred with Roland Hayes. As she was also first Negro to play with the Women's Symphony Orchestra, she has the distinction of having appeared with the two major symphonic organizations of Chicago.

In the field of composition, Margaret Bonds has also acquitted herself with honor. She collaborated with Robert Dunmore in "Romey and Julie," a play presented by the WPA in Chicago. At the National Association of Negro Musicians, where she was soloist on national artists' night, she introduced a new type of composition—an improvisation on a Negro spiritual theme. She has set to music a number of poems by Langston Hughes. These have come to the attention of prominent singers and are being considered for publication by Sherman Clay. Since childhood, Margaret has written popular music, which is coming more and more to the attention of the musical public.

The program conceived by the rising young artists will consist of works by Coleridge Taylor, Dett, Cullen, Dunbar, Hughes, Fauset, and Duke Ellington. There will also be original dramatic sketches by Elsie Roxborough and original musical compositions by Margaret Bonds.

The group will tour from June 10 through June 18, playing Muncie, Ind.; Frankfort, Ky.; Port Huron, Mich.; Toledo and Cincinnati, Ohio.

Bar Cabin Kids From New Florida Theatre

ORLANDO, Fla., April 15.—(ANP)—Believed to be the work of jealous white theatre owners, a mythical "child labor law" was invoked to bar the Cabin Kids from appearing at the new Lincoln Theatre, colored house, after the opening night last week.

Many whites had already declared the Lincoln was "too nice for the Negro." After the opening performance of the Cabin Kids, who won fame in several film appearances, the management received orders not to let them act again as it was in violation of state statutes.

Investigations later disclosed there are no child labor laws in Florida.

For 10 Years, World Famous Cotton Club Has Given Race Talent Its Greatest Opportunity

Courier 5-1-37 Pittsburgh, Pa.

When Broadway Closed Its Doors to Race Performers, Cotton Club Sought them Out and Gave them a Chance.

By BILLY ROWE

NEW YORK, April 29.—The big town is passing through a sepia craze. A seemingly mad urge which can only be appeased by colored entertainers. In surroundings where the music is aboriginal; with a thudding jungle madness that sends dancers into trances on the floor. Where the floor show is frenzied in its speed . . . far faster, far more intense than in any of the white clubs. Where in a golden circle of light, high yaller bodies wriggle and stomp and flick around like fine silk in an evening breeze. Where lacquered hair is enhanced by the flashing of white teeth as dark lads leap up in the air with gasps of delight at their own pace. But there is nothing naive in their glee. They know only too well the charms of their darkness. White onlookers, huddled in the surrounding dusk, inert from drink or lack of air, feel the anaemia of their own race! White girls glance with a sort of dull resentment at the enticing contortions of their colored sisters. That's the state of the desire of the great metropolitan nocturnal nite prowlers at this stage of the game of life, and once again the cycle which points out the trend of time, has moved in the direction of the man of color, placing him in that predominating sphere where none can reach him. Where none can dethrone him. Today, he's the top of desire.

THE CAUSE

Like the old adage, "There's a reason for everything," we believe, without a doubt, that the most direct cause for both the present and past favor the race entertainers now find themselves in, is largely due to the persistency of Herman Starks and the Cotton Club, the spot owned by Bill Duffy, and for thirteen years, managed by him.

The history of the Cotton Club when for thirteen years it reigned supreme as the nite life capitol of Harlem, the mecca spot of the world nite-lifers, is well known. Through it, Harlem was made famous. Celebrities from all portions of the globe made the trip to Lenox avenue to visit this shrine of sepialand. To humans the world over, the Cotton Club was rightly so, the epitome of the colored race. During its sojourn in Harlem, it opened a wider road to success for such well known of the present-day colored star crop as Bill Robinson, Ethel Waters, Duke Ellington, Cab Calloway, George Dewey Washington, the Nicholas Brothers, Nina Mae McKinney, Meeres and Meeres and countless others. Through them the Cotton Club, by its success and theirs, started the first run on colored talent since the death of the foresighted Jim Europe, the one man in the world of colored entertainment who kept the Broadways of the world color-conscious. During that era, Harlem, like its mecca spot, flourished. But with the death of prohibition, interest for this section and what it had to offer, died the death. Along with it the desire for the spots and ebony talent.

TO DO OR NOT TO DO

Notwithstanding the predictions of conservative counsellors who saw only a drastic set-up leading to chaos and Cain's warehouse, coupled with competition that would be far too strong and stern in a new territory, the sepia palace with its great record behind it and the will of its managers to rebuild that which was lost, moved to a stand in the very heart of the Great White Way.

With the doubts of friendly counsellors ringing in their ears, the courageous in whose hands the Cotton Club's destiny rested, envisaged a greater nite club in a region easily accessible and well populated by those entertainment seekers who deem their shekels well invested when they bring an appreciable return in gay diversion.

Cornering Julian Harrison, ex-scenic designer for Cecil B. DeMille's lavish motion picture productions, to design and decorate the new club; Clarence Robinson the "Ziegfeld" of the race, to stage the production; Veronica, who created wardrobes for Florenz Ziegfeld, came along to execute the costumes designed by William Weaver, the new spot minus talent, was ready for Broadway. With an eye for top talent, it signed as a cast Bill Robinson, Cab Calloway, Avis Andrews, the Berry Brothers, "Kaloah," Ann Lewis, the Tramp Band and twenty-four of the loveliest show and dancing girls this side of heaven.

With a feeling of having done everything conceivable for its success, the new Cotton Club, in its new environment, made its bow on Broadway September 24, 1936, with such a fanfare as has seldom greeted any musical production in club or theatre. Glaring Klieg lights sunned the entrance to greet visiting notables. Cordons of police held back the hundreds of rubber-neckers blockading the short stretch between Broadway and Seventh avenue on 48th street.

The premiere of the Cotton Club Parade was welcomed with tumultuous applause and lasted for three hours. It was early dawn before the last duty had been done and the Cotton Clubbers could sit back to wait the verdict of the public. The decision was immediate and overwhelming. Not since the dark days of 1930 has a nite club soared into the big money as rapidly as did the new Cotton Club. Fifteen thousand patrons invaded it during the first week, and an equal number had to be turned away. More than $45,000 was grossed in the second week, and before two months had passed, 100,000 persons had crowded their way in to see the most lavish colored revue ever presented. Overnight the Cotton Club and its sepia entertainers were the biggest hit in nite club history.

THE DEMAND BEGINS

Others long since afraid to venture out along the main-way with colored entertainers, directly after the huge success of their rival started a trek to Harlem, and from its highways and byways they picked all available entertainers and stored them up as business inducements. Clubs dark on Broadway for years, reopened with ebony talent as main attractions. The rush on race talent was on. Today, as the Cotton Club enjoys a duplication of its initial success with its second "Cotton Club Parade," which stars Ethel Waters, Duke Ellington, the Nicholas Brothers and George Dewey Washington, carbon copies have sprung up along New York's main highway at the rate of two a month, and colored talent finds itself a headlining demand throughout the great metropolis.

For the part it and its manager have played in the building and re-birth of race talent, we of the race are deeply grateful to Herman Starks and the Cotton Club. May they both long thrive and continue to glority our proficiencies.

They say in Harlem that Bill Robinson has a quarter million salted in annuities against the day when his feather feet are no longer so nimble. The annuities were paid up about a year ago and the dancer is reputed to take only enough of his enormous salary for modest needs and the rest goes to worthy colored charities. He is especially interested in the young boys of his race in his home city, Richmond, Va., and is educating a number of them. Robinson is past 50 and his only extravagances are noisy shirts and ice cream. He admits that there are days when his ice cream consumption is a quart. Robinson's salary has soared to as high as $6,500 a week.

* * *

There are few who are not tap dancers at heart. The dignified gentlemen who take private lessons in the art would, I happen to know, surprise most folk. An expert always inspires envy. I have seen Pat Rooney II go through his routine a hundred times and I'd walk blocks any time any day to see him again. Twice in the past 10 years I have made arrangements to master the tap, but when I get to the entrance way I somehow get suddenly took with one of my short of breath spells.

BIG APPLE DANCE IS SET FOR FRIDAY

Negro Originators of New Craze Will Appear in Floor Show at Auditorium

The original Big Apple company from the Big Apple night club in Columbia, S. C., will be presented here Friday night at the Macon auditorium under auspices of the Joseph N. Neel Jr., post of the American Legion.

The company is composed of 25 Negro performers from Columbia who will demonstrate the 1937 version of the steps they use in dancing the Virginia reel.

A. Mack Dodd Jr., general chairman, said plans are completed for a cabaret style of perfonmance including floor show, dancing and refreshments.

Tables will be arranged on the main floor for which reservations may be made through Mrs. E. B. Llorens, Mrs. F. A. Whitaker or Mrs. A. M. Acuff, the committee in charge.

Seats in the balcony will be reserved for Negro spectators.

The program will start at 9 p. m., with dancing. The floor show of the Big Apple demonstration will be from 11 p. m. until 12:15 a. m., and dancing will continue thereafter until 2 a. m.

Assisting Mr. Dodd in plans are Commander F. A. Whitaker and E. B. Llorens. The company played last night in the Shrine Mosque in Atlanta.

Theatrical— 1937

Individual Troupes, etc.

THE NEGRO PROGRESSES AS AN ENTERTAINER

FROM THE DAYS OF SLAVERY, the Negro has been "typed" as a minstrel man, singer and dancer on the American stage. For some years now the Negro has been trying to get away from this cataloguing by finding new forms of dramatic expression. The late Charles Gilpin's portrayal of the title role in "The Emperor Jones," and subsequent dramatic offerings did much to destroy the illusion that the Negro was no good as an all-round performer.

The rise of the cinema to a position overshadowing the Broadway stage made it necessary for the Negro to fight this battle for a place in the theatrical horizon anew. Most of the big movie companies either barred the Negro or considered them for minor roles. We are glad to report that Negroes have been making definite gains in Hollywood and have begun to get more consideration from the big film companies and exhibitors. Last week several papers carried photos of Ralph Cooper, youthful colored actor, signing a contract with an executive of Loew's theatres in New York for the distribution of films made by Negroes over this chain. And in Richmond, Va., two weeks ago, prominent citizens, stage, screen and radio luminaries —participated in the dedication of a theatre to Bill Robinson, beloved Negro stage and screen star. Richmond is Robinson's home town and so far as we know he is the only Negro to be so honored by the city of his birth.

Another field in which the Negro has made progress as an entertainer is over the radio. Not just swing bands like Cab Calloway, Duke Ellington and "Fats" Waller but serious programs, such as the Tuskegee and Fisk choirs and soloists like Marion Anderson (who was reported to have received $2,000 for a single broadcast for General Motors last winter) are heard more frequently.

The fight for recognition on the stage, screen and radio is by no means won. We can help those on the battle line with our moral and financial support. We can go to see such Broadway plays as "Virginia", which has a mixed cast including Avis Andrews, Buck and Bubbles and Will Vodery's choir; we can write in to sponsors of the radio programs in which Negroes appear, expressing our appreciation for their performances; and we should see all-Negro motion pictures or pictures in which Negroes are featured whether these films appeal to us personally or not. Many of these films leave much to be desired but if producers are made to realize they are profitable they will see to it that they are much better entertainment.

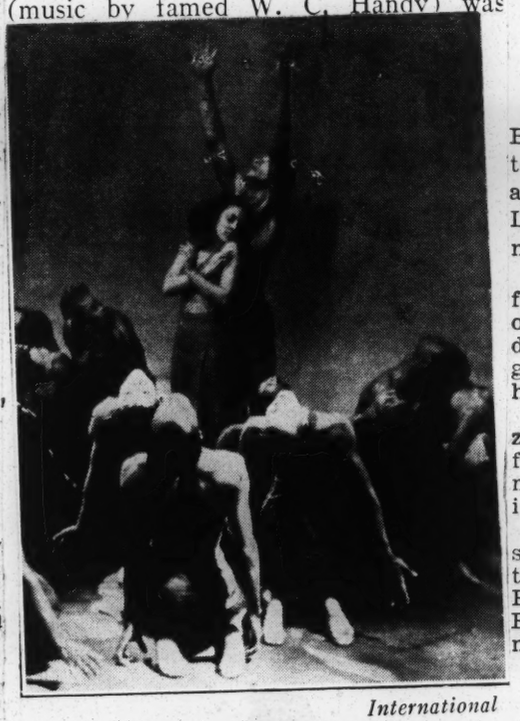
From our point of view, the stage, radio, and screen can be of inestimable value in lessening racial prejudice. Not so much by the production of propaganda plays or radio scripts, or films but more so through the accustoming young people of all races to see the Negro in all phases of life, and through the realization of the fact that Negroes have the same human qualities as other racial groups.

Black, Black

Ever since childhood trips to the U. S. acquainted him with the cakewalk and minstrel shows, German-born Choreographer Eugene von Grona has wanted to bring Harlem and the ballet together. While dancing and directing ballets at Roxy's Theatre in 1935, he explored upper Manhattan, dived into nightclubs. He found their dancers all too light, too sophisticated. "I want them black, black, all Negro," said von Grona. Samuel ("Roxy") Rothafel agreed, said "the blacker the better." Von Grona advertised, offering scholarships, and got hundreds of applications. He picked 20 of the blackest applicants and started to rehearse his ballet. The neighbors complained. Hollywood tried to lure him away. But von Grona stuck.

Last week in Harlem's dingy Lafayette Theatre, while a sophisticated audience squinted and chattered about esthetics, the von Grona blacks were officially presented as Art. In the pit an all-Negro "symphony" orchestra, sporting a single saxophone as a concession to racial idiom, played lukewarm jazz, the *Star-Spangled Banner* and Bach's *Air for the G String*. The evening's most pretentious item, Stravinsky's *Firebird Suite*, was played on a phonograph.

Unexpectedly, the 100% black Africans did their best cavorting in Stravinsky's 100% Slavic opus. In the Bacchanalian *Children of the Earth* (music by Negro Composer Reginald Forsythe) the attempted emulsion of ballet technique and hot-cha failed to mix. *St. Louis Women* (music by famed W. C. Handy) was



International

VON GRONA'S *ST. LOUIS WOMEN*
Stravinsky brought out their best cavorting.

straight hot-cha, and might have been done better at the Cotton Club. Encouraged by first-nighters' applause, soft-spoken, boyish-faced von Grona and his blonde wife Leni decided that their Negro ballet had a great future.

JOSEPHINE BAKER WED TO A FRENCH BROKER

Entertainer Takes Nationality of Husband—Is Reported Ready to Quit Stage

PARIS, Nov. 30 (AP).—Josephine Baker, American Negro cabaret entertainer who was married today to a French wholesale broker, Jean Lion, was said tonight to be planning to quit the stage.

Deputy Jammy Schmidt, who performed the ceremony in the village of Crevecoeur-le-Grand, said he understood that she was "going to give up the theatre and the music hall."

Miss Baker adopted French citizenship under the law that requires foreign brides marrying Frenchmen to declare a choice of nationality.

After the wedding the couple was serenaded by six trumpeters from the rural fire department band. Paul Derval, director of the Folies Bergères, was a witness at the ceremony.

Josephine Baker Weds Frenchman

PARIS, Nov. 30 (AP).—Josephine Baker, American Negro cabaret entertainer, who was married today to a French wholesale broker, Jean Lion, was said tonight to be planning to quit the stage.

Deputy Jammy Schmidt, who performed the ceremony in the village of Crevecoeur-le-Grand, said he understood she was "going to give up the theater and the music hall."

The actress adopted French citizenship under the law which requires foreign brides marrying Frenchman to declare a choice of nationality.

After the wedding, the couple was serenaded by six trumpeters from the rural fire department band. Paul Derval, director of the Folies Bergere, was a witness at the ceremony.

ST. LOUIS DANCER WEDS SECOND WEALTHY HUSBAND



Josephine Baker Marries French Aviator After Italian Count

PARIS, Nov. 30 — Josephine Baker, dancing star who swept from obscurity in St. Louis to fame and fortune in Europe, was married today to Jean Lyon, rich French wholesaler and aviator.

It was Miss Baker's second marriage to a white man. Her first husband was Count Pepito de Albertine of Rome.

The 31-year-old dancer and the wealthy industrialist were married at Crevecoeur-Le-Grand, department of Seine-Et-Oise, early this morning. Mayor Schmidt, a member of the Chamber of Deputies, officiated.

Mayor Deval, director of the Folies Bergere, where for the last year Miss Baker has sung and danced in the starring role, at the highest theatrical salary paid in Paris, acted as witness.

It was understood the romance grew out of a mutual interest in aviation. Lyon taught Josephine how to fly, and she was only recently awarded her pilot's license.

Has Picturesque Career

No American performer has had a more picturesque career than the young woman who came out of St. Louis to create a sensation on Broadway in "Shuffle Along" in the early 20's, becoming the star of colored revues before she left for Europe in 1925.

Miss Baker instantly took Paris, London and Berlin by storm with her exotic dances.

It was not always acclaim that attended her performances, however. She was barred from appearing in Yugoslavia when students and others hurled missiles at her unclothed body on her first appearance at Zagreb.

Riot in Vienna

In Vienna, Chancellor Seipel was asked to ban her "brazen-faced heathen dances and scenes." Mobs rioted, police guarded her, and after it was all over the Roman Catholic church of Vienna announced three days of services "in atonement for outrages on morality."

Returning to Paris in 1928, Miss Baker attained a position as empress of the music halls. She owns and operates clubs and theaters, lives in a palatial villa outside Paris and is now tremendously wealthy.

Note: Josephine Baker made a brief visit, incognito, to relatives here last year. Her mother, Mrs. Carrie Martin, resides at 3408 Rutger street. Josephine was reared in the vicinity of Jefferson avenue and Bernard street and attended L'Ouverture School.

Modern Dancers Seen; Debut of Negro Ballet

American Dance Association Holds First Concert; Von Grona's Group at Lafayette

By Margery Dana

Two major dance events of diverse but certainly compatible character occurred last Sunday.

The first of these was in the afternoon at the 92nd St. YMHA, in which young soloists of the modern dance were presented by the American Dance Association and the Dance Theatre of the YMHA. Those taking part were Lily Mehlman, Jane Dudley, Sophie Maslow, and Jose Limon, the latter assisted by a group of ten dancers, and also by Miss Katherine Litz in a suite of duets. It was a prodigiously long program, with outstanding new works by each of the participants vying in significance with their older composition.

These older works included Lily Mehlman's "Harvest Song" and her "Spanish Woman—1, Lullaby for a Dead Child, 2, "No Passaran," beautifully wrought and moving compositions which struck some of the highest points of the entire performance; Jane Dudley's "Cult of Blood," from a suite entitled "Under the Swastika" and her well-known burlesques, "Four Portraits"; Sophie Maslow's "Two Songs About Lenin"—lovely lyrics in a ceremonial style; and Jose Limon's "Hymn" and the comic-theatric duets, "Marche, Valse, Polka, Galop."

New Compositions Presented

The new compositions were chiefly stimulating and encouraging for the fact they clearly indicated a further development in some healthy trends. In the case of the three young women, they have used both material and idiom which is close to themselves, and have dealt with it in understanding terms. Examples of this were Lily Mehlman's "Girl," a suite of three dances dealing with the development of a girl from childhood's restricted world to an aware and clear-eyed womanliness; Jane Dudley's "Fantasy — After Images of a Movie," a satire, sometimes wistful and appealing, on the notions that immature girls get from seeing too many romantic movies. As an added touch of ingenuity, practically the whole dance was done sitting on a chair. Sophie Maslow's "Ragged Hungry Blues" and "Runaway Rag" were highly commendable attempts to use the jazz idiom in themes of social implication. A real departure from the usual was presented by Sophie Maslow and Jane Dudley, dancing together in "Evacuacion," to a recording of authentic Flamenco music.

"Danza de la Muerte" (Dance of Death. Jose Limon's new composition, composed at Bennington the past summer, was significant chiefly because it was his first attempt to compose for group and was an indication of his intention and his ability to deal with significant contemporary material. The two group dances of this suite—"Sarabande for the Dead," and "Sarabande for the Living"—were more effective than the "Interlude—Hoch! Viva! Ave!" three solos which were intended as ironic comments on nazism, fascism and the church.

This was one of the most high-calibred programs presented this season, even though it had its dull moments. Things are indeed looking up where the younger dancers are concerned.

The second major event was the premiere performance Sunday evening at the Lafayette Theatre in Harlem of the American Negro Ballet, developed under the directorship of Eugene Von Grona. Mr. Von Grona is to be commended for his initiative in starting this group. In "Children of the Earth," "Air"—a choric composition to music by Bach — and "Southern Episode—Sunday Morning. St. Louis Woman," the preservation of this intrinsic folk quality was accomplished with encouraging results. In any case, however, the company is well-equipped to go places, and deserves attention and assistance from those who have long wished that Negro art have its proper place of importance as a real contributor to the social and cultural life of our time.

Theatrical —1937
Individual Troupes, etc.

"Heaven Bound" Warms Audience At 'Atlanta'

'Heaven Bound' in Brand-New Garb Hailed by Capacity Audience

Federal Theater Presentation Called 100 Per Cent Improvement.

Atlanta's Federal Theater presented its first performance of "HEAVEN BOUND," religious miracle play, last night before an audience that waxed warm from the emotional magnetism of the all-colored cast under the direction of Mrs. Nellie Davis, who also played the role of the "Wayward Girl."

"HEAVEN BOUND" has been staged at various white and colored churches throughout the city for the last seven years. The play has always been given for the benefit of Big Bethel A. M. E. church, as all three performances at the federal theater are to be given under the same auspices. The entire cast of 100 people are members of Big Bethel church.

The entire lower balcony has been reserved for colored people, which seats are comfortable and give a clear view of the stage. The upper balcony, heretofore made available for colored people, will not be open during the complete run of the show.

Today and tomorrow performances will begin at 8:45 P. M.

"Heaven Bound," the negro religious play originated and made famous by Big Bethel choir, written by Nellie Lindley Davis, was given at the Atlanta theater last night for approximately its 501st time, but this time in new garb—musical and otherwise—therefore it's news. A capacity audience greeted the presentation, which was under the Federal theater, and expressed their enjoyment in no uncertain terms.

And the performers deserved every bit of the plaudits they received, for there is no question about the 100 per cent improvement in the performance. The stage setting, by Julian H. Harris, with the tiers of "clouds" among which the angels sat, with the stairway leading up to the climactic Golden Gates, with gray-whiskered old Saint Peter and his special group of assisting angels, some strumming golden harps and some delivering golden crowns to deserving applicants, all made a most effective atmospheric scene for the beautiful singing of countless negro spirituals.

In the ensemble singing these negroes' voices blend with marvelous harmony that has a tone color peculiarly its own, and inherent of the race. "Hell," too, was made realistic in a fiery cave constructed in the orchestra pit. "Satan," played by H. J. Furlow, bedecked in a new red outfit from head to foot, did as fine a piece of acting as one could ask.

The chorus work was exceptionally fine throughout the entire play, and many of the soloists had naturally beautiful voices. I would like to give special mention to all the characters of the cast if space permitted, for both their acting and their singing were noteworthy. James Brown, the scroll reader, read the continuity in clear, distinct voice.

Following the climax of the play, which closed with a grand finale of the entire cast raising their voices in "Hail Immanuel," three spirituals were sung with as much beauty as I have ever heard spirituals sung—"Hand Down the Silver Trumpet, Lord," "Swing Low, Sweet Chariot," and "Steal Away."

—MOZELLE HORTON YOUNG.

'ANGEL' FALLS OUT OF STAGE HEAVEN

An angel fell out of heaven last night and lost a tooth. Her harp was slightly damaged.

The angel was Louise Taylor, of a Howell street address.

A member of the cast of "Heaven Bound," she was sitting on a "cloud" about 20 feet above the stage.

The angel in her fall brought down a spotlight from its heavenly fastenings, the combined falls resulting in an almost realistic clap of thunder.

Grady attaches reported the angel was but slightly damaged, suffering a bruised face and loss of a tooth.

She is scheduled to be back in heaven tonight.

CANTOR HOLDS FOND MEMORIES OF BERT WILIAMS, FAMED COMEDIAN OF THE YEARS NOW GONE

Black Dispatch

Joy, Fright, Sorrow—Three Emotions in Which Black Friend Put Divine Spark

9-11-37

Echoes Louis-Schmeling Fight

By FAY M. JACKSON

LOS ANGELES, Sept. 9.— (ANP)—Comedians and chorus girls have always seemed to me to have a corner on the unusual things in life. To be sure one may never anticipate them. The dumbest looking hoofer I ever saw turned up one day in her dressing room with a translation of Sappho from original Greek.

Very well, then, can you fancy Eddie Cantor waxing philosophical over the Negro question—and my utter surprise at the turn of events when I thought we would go into his trailer dressing room on the set of Twentieth Century-Fox studios for a Scotch and soda at the miniature bar only to be spellbound by a serious solution of minority group worries?

Flashing his great round eyes in acknowledgement of an introduction from Earl Dancer, the regular comedian took a temporary run out on cameraman Louis Gold to speak his piece to his acknowledged millions of colored fans, through the Associated Negro Press last week.

Dressed in a fantastic Arabian costume for his starring role in "Ali Baba Goes To Town," Cantor led the way from the set to a trailer parked nearby as a convenient hide-out for the interview.

Trailer dressing rooms are the fad at the moment among movie actors. Luxurious to the last degree, Cantor's trailer seems to be equipped with everything but the kitchen stove. Its color scheme is a soft, restful green, mauve and ivory combination. There is a miniature bar with frigidaire; a table for luncheon or cards between "takes," large enough to accommodate five or six guests. A book case, radio, dressing and make-up nook, a long divan for resting and comfortable leather and chromium-trimmed rocking chairs which fold up into the walls when not in use to accommodate visitors.

As small as it is, as much as it contains, the trailer is so cleverly designed that one does not have to fall over anything in moving about. The illusion of space is perfectly achieved.

It was in this little "house on wheels" that the great comedian recounted his long friendship with Bert Williams, "greatest pantomnist of our time," and with Eubie Blake, Noble Sissle and Jim Europe. But for Williams, Cantor holds the fondest memories, the greatest esteem and credits what "little" he "has learned to Bert Williams."

"They talk about Chaplain. But to my mind, Bert Williams was the greatest pantominist that ever lived. He was a miser with gestures. Who olse but Bert Williams could portray a poker game without talking as he did in the Ziegfeld Follies?" Cantor went through the whole act so memorable to theatre-goers of a decade ago.

"There are only three emotions one can ordinarily express in black face," he explained. "They are joy, sorrow, fright. Williams mastered these and more behind the cork. I don't think anyone can ever take his place. No one ever has. It is truly a divine spark that gives us a Bert Williams, a Will Rogers.

'Heaven Bound' Becomes Atlanta Federal Theatre Project; 'Angel' Has Mishap On Opening Night

Play Has Been Presented In Southern Church and School Auditoriums More Than 500 Times.

ATLANTA, Ga., Aug. 19—(ANP)—"Heaven Bound," musical religious play that has been presented in Southern church and school auditoriums more than 500 times in the last seven years, was given for the first time Tuesday night at an Atlanta Federal Theatre project.

But of more importance to the case than "going theatre" was an accident to Mrs. Louis Taylor, an "angel" in the "heavenly choir" who fainted and fell 15 feets from an elevated platform to the stage, sustaining minor injuries when her fall was broken by a lamp.

Mrs. Taylor, who sings alto and is employed by day in a local pencil factory, was standing on the edge of the platform with 99 other choir members, all of them belonging to Big Bethel A. M. E. church, when she swooned. She was rushed to a hospital where it was found she suffered bruises and lacerations of the chest.

The pageant, often described as "a Southern passion play," did not stop and the audience remained calm. Mrs. Nellie Davis, director and co-author of the play, complimented the cast for taking the mishap "like seasoned troopers."

Heaven Bound was also presented Wednesday and Thursday nights by the federal theatre.

Rocco Swings in "Vogues of 1938"



Maurice Rocco and his band, Harlem swing pianist of Nit Kat fame, is the first colored entertainer featured with a "milk chocolate" revue in the interesting technicolor film "Vogues of 1938" that premiered at the Radio City Music Hall, New York City, last week.

Joan Bennett and Warner Baxter are starring in the sensational picture which is the talk of New York and Hollywood.

Above left to right: Al Siegel, assistant producer; Dorothy Saulter, torch singer; Seymour Felix, producer; Sandy Cummings, dance director and Maurice Rocco, at the piano—the season's latest cinema hit "Vogues of 1938."

Negro Actors Guild Elects Sissle Prexy

Entertainment Celebs Hail Formation of Organization

With the election of Noble Sissle as its president and the adoption of its charter, the Negro Actors Guild of America, which is sponsoring a monster benefit midnight show at the Apollo Theatre December 17, in conjunction with The Amsterdam News and leading churches and clubs in Harlem, was organized last Friday.

The guild, a cultural and benevolent association, was brought into being to fill a definite need, since there has been no organization in there has been no organization to bring closer together the profession and the laity. The midnight show, proceeds of which will be used to distribute Christmas baskets to Harlem's indigent, will be the first step in a prolonged charitable program.

Names prominent in the theatrical and professional worlds form an impressive listing of officers elected at the guild's first meeting. In addition to Sissle's election to the presidency, the following officers were chosen:

Fredi Washington, executive director; W. C. Handy, treasurer; Muriel Rahn, recording secretary. Bill Robinson was selected as honorary president.

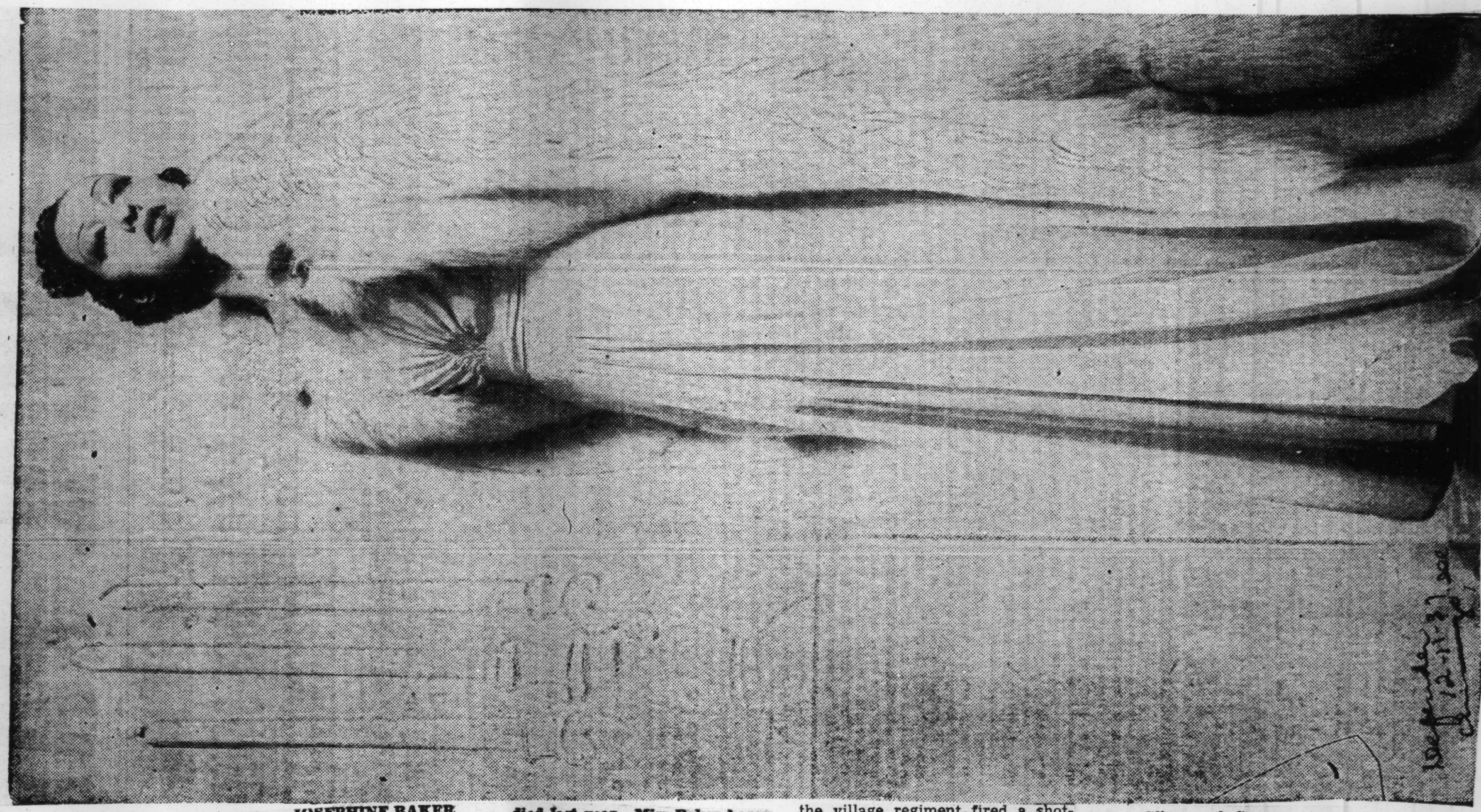
Cab Calloway was designated as chairman of the executive board, with Elmer Carter and Leigh Whipper as first and second vice-chairmen. The Rev. A. Clayton Powell, Jr., became chaplain and Simon S. Feinstein, guild counsel.

Ten vice-presidents were elected to the board of directors, with Ethel Waters in the first vice-presidency. The other nine are J. Rosamond Johnson, who was also appointed chairman of the by-laws committee, Duke Ellington, Edna Thomas, Abbie Mitchell, Frank Wilson, Louis Armstrong, Marion Anderson, Paul and James Weldon Johnson.

Leading spirits in the theatrical field have been working for several years with the hope of establishing an organization which could take its place with the Jewish, Catholic and Episcopalian Actors Guilds. Allan Corelli, executive secretary of the Theatre Authority, has been especially active, and postponed a trip to Chicago to help launch the new organization.

Although there have been many actors' groups in Harlem, it was pointed out, these have been of a social nature. The Negro Actors Guild has as its primary motive the care of the needy and the welfare of members of the profession.

Theatrical - 1937
Individual Troupes, etc.



BECOMES WIFE OF WEALTHY FRENCHMAN

JOSEPHINE BAKER

Outstanding international stage star and the toast of Paris who became an international bride for the second time Nov. 30 when she married Jean Lyon, wealthy French broker and aviator. Miss Baker's first husband, Count Pepito de Albertina, Italian nobleman, died last year. Miss Baker began her stage career in St. Louis and went abroad in 1925. She has visited in the States once since then.

JOSEPHINE BAKER MARRIES FRENCH BROKER AND AVIATOR

PARIS, Dec. 10—Josephine Baker, who rose from obscurity in the States to fame in Europe where she both pleased and shocked with her exotic dancing and daring nudity, became an international bride for the second time, Nov. 30.

Her new mate is Jean Lyon, wealthy broker and aviator who taught the 31-year-old entertainer how to fly. The marriage was performed in a little village, 30 miles from this city, Crevecoeur, where Miss Baker has a chateau.

None other than Jimmy Schmidt, the mayor, read the ceremony in the presence of awe struck townspeople who seldom have the opportunity of seeing great people in the flesh. Miss Baker was given away by M. Derval, director of the Folies Bergere.

Village Has Holiday

The wedding was the signal for a holiday as the fire brigade band serenaded the happy couple and the village regiment fired a shotgun salute. In the words of the mayor, the town now has two claims to distinction.

First it is the scene of the famous black chicken hatcheries and "the village La Belle Baker chose for her wedding."

Miss Baker's marriage automatically makes her a French citizen. After the marriage she was widely quoted as having announced her intention of retiring from the stage to become a "real wife."

As a wedding gift from her husband, Miss Baker received a diamond studded brooch in the form of an airplane with her in the cockpit. It was said to be valued at $20,000.

Her first European husband, Count Pepito de Albertini, Italian nobleman, died last year.

Climax of Career

The marriage of the girl whose home is St. Louis and who began singing and dancing in Chicago, and went abroad as a member of the famous musical comedy "Shuffle Along," climaxes 10 exciting years abroad.

Her form of entertainment thrilled and pleased Paris where she was elevated to queen of night life, after scoring as the star of the Folies Bergere.

The wedding gave French commentators another sought for opportunity to lambaste the United States for its Race prejudice. They took a satanic delight in anticipating the reaction of St. Louis to her interracial, international nuptials.

Press Lambastes America

"We respect and honor woman-

hood in this country," one columnist boasted, "regardless of the color of her skin or the texture of her hair. Lynching is not required to maintain their chastity, nor have we that vicious system of concubinage so prevalent in the southern part of that country.

"Where we Frenchmen offer La Belle Baker marriage, her fellow white Americans, just as appreciative as we are of feminine charm and talent, lack the courage to offer more than a clandestine relation to the women of her race."

During her last visit to the States in 1935, Miss Baker was the house guest of Editor and Mrs. Robert S. Abbott. Her broker husband was host to Mr. and Mrs. Edward Jones of the Chicago merchant family, during their recent visit in this country.

Her husband spent six weeks in the United States last August, visiting Hawaii on the same trip.

Theatrical – 1938
Individual Troupes, etc.

Jazz "Mikado" Stuns Chicago

By SALLY BELL

CHICAGO, Sept. 28 (ANP)—Mikado came to town last Sunday night by train—and when I say "came to town," I mean no discredit to Gilbert and Sullivan. The scenery, which was done by Clive Rickabaugh, was gorgeous; every time the curtain rose on another scene, the house came down. The house was filled with a regular first night audience—everything went.

Nanki-Poo was played by Maurice Cooper. Hoadman was played by William Franklin, who has a gorgeous baritone voice.

Herman Green, the comic, played his part very well.

Gladys Bourcee played the part of Yum-Yum, and though she was very good, you wished she had had a bit different, make-up, used a powder a bit darker, and blended her rouge a bit more smoothly to further the illusion of youth.

The woman's trio, composed of Gladys Bourcee, Frankie Fambro and Mabel Carter, was very good.

Mable Walker played the part of Katisha, but although she did the part well, she is definitely a soloist, and in a few instances sacrificed good voice and tone for dramatic effect.

Edward Fraction, whom you will remember as the real estate slicker in "Mississippi Rainbow," played the part of the Mikado in a long flowing robe, bringing the house down with his swing version of "I Am the Emperor of Japan."

Tap dancing was directed by Sammy Dyer, who is to be commended for his pupils finish. Choreography was very good. The orchestra was exceedingly good and quite sympathetic.

particular moment when the white man's songs and comedy have grown a bit stale anl boresome, that the singing of "Sing Out the News," "One of These Fine Days," and "Man of the Year" by the all-colored group headed by one of the race's best sopranos, Henrietta Lovelace, proves the high spot of an evening's entertainment.

"There's Gonna Be a Change," another song hit, is not to be overlooked.

Others forming the picked cast of colored performers are the well-known Broadway names, Rex Ingram, Richard Huey, and George Jones.

There are many younger actors of the group whose work is readily recognized as making a big stride for them in acting ability that will cause them to be heard from later.

"Sing Out the News" is a decided hit and should remain on the Gay White Way for months. It laughs away the blues and takes one's mind off Hitler and the war scare.

"Sing Out The News" Hot Revue

BY FIRST NIGHTER

Friday night saw the opening of a new Broadway revue in two acts and 21 scenes at the Music Box.

It boasts a mixed cast of many white and colored performers, with words and music by Harold J. Rome and Dave Gould. Max Gordon is producer.

Oddly enough, the title is "Sing Out the News," and it is at this

WILEY, "HAITI" STAR, SCANS HIS SCRAPBOOK

Called a Versatile Actor

NEW YORK, Sept. 29 (Special) – Arnold Wiley, who plays the hard-boiled but essentially tender-hearted gendarme in the WPA Federal Theatre Projects's "Haiti," was musing over his scrapbook in his dressing room at Daly's 63rd street theatre, off Broadway, the other night. "The depression seems to have had a silver lining after all," the soft-spoken Wiley remarked, complacently lighting a cigarette as he settled back in his chair to summarize his views of the theatre.

"Let's take a look at that scrapbook," said Louis Sharp, who plays Toussaint L'Ouverture in "Haiti." "You know," continued Sharp, "I have never kept a scrapbook during my entire stage career. I have always felt it would give me a kind of nostalgic feeling to look back a rosy criticisms. Can you imagine what would be the plight of talented Negro performers, if there weren't a Federal Theatre project?"

Sharp picked up Wiley's scrapbook and started thumbing the pages. "Just look at those billings,' he remarked: "Scored a big success at the Hippodrome theatre (New York) and Strand in Hartford, Conn." On the same bill with Weber and Fields, the Trenton Evening News had this to say, "And speaking of tap dancing there was one on the bill that more or less excited the jaded appetites of Trenton theatre-goers." "Radio star at Golden Lily (Chicago), Arnold Wiley, the champion trick pianist and record artist, is doing his specialty on the floor of the beautiful Golden Lily Cafe." "Arnold Wiley, record star and radio artist, who is fast winning a home in the hearts of radio fans as 'Green Timber.'" From the Illinois Democrat, "Arnold Wiley, the Brunswick recording star, who is now a feature on the air with Jack and his Gang' during the all-Negro hour from Station WSBC (Chicago), plays the part of 'Timber.'" Radio Station WJKS (Gary, Ind.) in a three sheet billing said: "Tune in Radio Station WJKS Monday, June 24th between 2 and 3 p. m., and hear Arnold Wiley in 15 minutes of piano and song hits."

Bessye Bearden in her famous 'Around New York' column, wrote, "Arnold Wiley, is now in Philadelphia, Pa., and his tap dancing seems to be a hit. His engagement is indefinite.' On a Brunswick Recording list, were noted the following recordings by Arnold Wiley, "Dixie Drug Store Down on Missouri Street," and other side, "You'd Better Not Go to 35th and State No More." 'Windy City,' and many others too numerous to mention. These recordings were all original compositions by Mr. Wiey.

At this point the raucous voice of diminutive Tommy Brooks, stage manager of "Haiti," came thundering through the half open door of the dressing room. "Battle scene next." Sharp grabbed his sabre from a hook, intent on going on the stage to drive Le Clere and the entire French army back to their boats. 'Wait a minute,' said Wiley, "you ain't half through the scrapbook yet!"

He's Never Been In An All-Colored Production

Hubert Brown, "Abraham Lincoln in Illinois," Legit Drama, Scheduled to Open on Broadway in Latest Vehicle

For ten years he has been very active in the legitimate stage but Hubert Brown, only colored member of the cast of "Abraham Lincoln in Illinois," has never been in an all-colored production.

In his latest play which is scheduled for a Broadway opening about the middle of next month, Brown plays the part of a Negro who accompanies Lincoln on a trip through the west.

Brown left for Washington with the cast Wednesday, in preparation for an out-of-town opening.

A resident of Harlem for the past 20 years. Brown is a familiar figure to dramatic fans in the metropolitan area. His record of service includes mention of many of the best-remembered Broadway plays in the last decade.

He started his career in 1928 in the cast of "Going Home." His next appearance was in the cast of "The Trial of Mary Dugan," which is still remembered as an outstanding hit.

Other productions in which he has played include "Let Freedom Ring," "Pursuit of Happiness," "The Last Mile." "Constant Sinner," and A. H. Woods' "Censored."

Brown has also had some experience in movies and radio. He appeared with Paul Whiteman on one of the big air programs and was also seen with George M. Cohan in the film short, "45 Minutes from Broadway."

His work is strictly along dramatic lines and his inability to sing or dance has kept him out of all-colored productions, he believes.

Negro Actors Guild To Stage Benefit For Needy Actors

To help the sick and needy of the profession, a drive to raise $25,000 will be inaugurated by the newly organized Negro Actors Guild of America in conjunction with the first all-star benefit show of the organization to be held at the 50th Street Theatre on Sunday evening, December 11. Stars of the stage, screen, radio and opera will participate in what promises to be one of the outstanding benefit performances of the year.

Robinson, honorary president of the Guild, who returned from Hollywood several days ago, will assemble and direct the show.

The Negro Actors Guild was formed on December 24, 1937, and already has 560 members throughout the United States. It is hoped in connection with the drive to raise funds, to increase the membership to one thousand. In its short existence the organization has helped numerous Negro performers in times of stress. The money now sought will be used to set up a permanent fund similar to that employed by the Catholic, Jewish and Episcopalian Guilds, all of which are cooperating with the Negro Actors Guild.

On the advisory committee of the new Guild are Senator Robert F. Wagner, Bruce Barton and Vinton Freedley. The officers are Noble Sissle, president; Ethel Waters Marian Anderson, Duke Ellington, Paul Robeson and J. Rosamond Johnson, vice presidents: W. C. Handy, treasurer; Fredi Washington, executive director and secretary, and Cab Calloway, executive Board Chairman.

Stage and Screen Star



VAL LaMARR

Race No Barrier To Val LaMarr, Unique Radio Personality

Race was no barrier to Val LaMarr, a personable Chicago business woman, in achieving a radio career. Miss LaMarr has such a pleasing speaking voice that when she visited a broadcasting studio in company with several friends an official heard her talking and offered her a job. She had never previously had any radio or dramatic experience but accepted the job and made good. She appeared for forty weeks on a commercial under the name of the "Sophisticated Lady."

Since that time she has appeared on quite a few radio programs, being the first woman announcer on an all Negro program in Wisconsin and at the present time has a character sketch in "Pages from Grandmother's Scrap Book," a copywrighted feature over Station WHIP, Hammond, Ind. She was also recently appointed dramatic staff writer for her station, assisted by Ted LaVerne.

Her work has been praised by Alex Robb, assistant manager of the National Broadcasting Company of Chicago, Charles J. Correll of "Amos 'n' Andy" fame; Henry Ford, the motor magnate; Irene Rich, movie and radio star, and Norman Alexandroff, nationally known radio program producer.

In private life the subject of this sketch is Miss Clara A. Welch, assistant superintendent of the Carter Memorial Home for Girls of Chicago, which is headed by Miss Katherine Johnson.

Both ladies are on a vacation trip visiting in the East and were recent visitors at The Age office They made stops in Richmond Ind., Dayton, O., Wilberforce University, Xenia, O,, Columbus, O. Pittsburgh, Washington and Philadelphia before coming to New York.

They have been house guests of Mr. and Mrs. Jesse L. Vann of Brooklyn and have been lavishly entertained by Miss Lorraine Faulkner, organist; Mrs. Cecelia Cabiness Saunders, executive secretary of the 137th Street Branch Y.W.C.A..; Fredi Washington, the actress and secretary of the Negro Actors Guild, and her sister, Isabell Washington Powell; Dr. Ira McCowan, well known physisian, and several other friends.

Miss LaMarr is also the general manager of the Welch and Johnson Manufacturing Company, which specializes in the manufacture and sale of C. J. Dudley Dandruff Oil. They have been combining business with pleasure while on the trip and expressed themselves as being very much pleased with the results.

Why Does Hollywood Ignore 5,000,000 Colored Customers?

A. L. Selig's Argument Analyzed By L. R. Lautier — White Representative Explains Why Controversial Pictures Are Discreetly Side-Stepped, But Fails To Tell Why Our Wishes Are Disregarded Altogether.

By LOUIS LAUTIER

WASHINGTON, D. C., Nov. 10—Recently the suggestion was offered that the motion picture industry produce and exhibit some photoplays of particular appeal to the colored motion picture-goer.

A similar suggestion with respect to the social drama was made by a motion picture critic two weeks ago. He hinted that social drama was conspicuous for its absence and in its stead the movie fan was being offered remote historical pageants, screwball comedies, carbon copy melodramas and synthetic variety shows.

SELIG REFLECTS HOLLYWOOD ATTITUDE

This latter complaint drew a reply from A. L. Selig, a representative of "Motion Pictures' Greatest Year, Inc.," which in some respects reflects the attitude of Hollywood toward decent stories involving racial or interracial situations and the casting of colored actors more frequently and in better and bigger parts.

"If the producers in Hollywood were to take cognizance of your sincere theories," wrote Mr. Selig, "there would be repercussions fatal to an industry that is primarily engaged in turning out entertainment and zealously keeping away from delicate controversial subjects.

TO REFLECT CONTEMPORARY THOUGHT IS DANGEROUS

"To reflect contemporary thought in motion pictures is treading on dangerous ground in so far as motion-picture audiences are concerned. Of the 85,000,000 people who attend picture theatres a week in these United States, will be found millions of varied beliefs and trends of thought.

"In a recent survey made it has been definitely established that audiences demand that the pictures they go to see should be entertaining according to their idea of what is entertaining to them, and deeply resent any intrusion of propaganda, no matter how subtly interwoven in the story.

"Opinions are formed through the reading of newspapers and other media of the printed word. Discussions of world-interesting topics can be had in the privacy of one's home or in small social groups. Isms can be thrashed out, and if bitterness in argument is the result they still remain in the small circles where the discussions originated.

"But it is vastly different when any of these discussions are flashed on a screen in the guise of picture entertainment.' Taking newsreel theatres as an example, where world-famous figures and events are shown—hisses, catcalls, stamping of feet, booing, applause are mingled with angry shouts and hard words by a conglomerate audience who has fixed opinions on the subject matter thrown on the screen. This in itself is a pretty sure indication of what would happen in motion picture theatres should the Hollywood producers 'reflect contemporary thought' in their pictures made for the entertainment of the masses."

HOLLYWOOD WON'T MAKE CONTROVERSIAL PICTURES

Mr. Selig believes that these are the principal reasons why Hollywood keeps discreetly away from producing controversial pictures—plus the fact that motion pictures are still made to make the investments in them pay dividends.

Of course, entertainment should be the primary function of motion pictures. But of the 85,000,000 customers who attend motion picture theatres weekly, an estimate that 5,000,000 of them are colored is low. No industry can continue to almost completely ignore the wishes of that many customers.

BUT LAUTIER SHOWS THEY HAVE MADE 'EM

The screen cannot go on indefinitely avoiding controversial subject matter. In fact, it has not—not even in its historical pageants. Good examples are the post-Civil War pictures. Most of them depict the emancipated slaves as deprecating freedom and unwilling to leave their former masters.

Now, that servile spirit may have existed in a number of Uncle Toms. But the fact is, slaves did not wait until the Civil War came to strike for their freedom. As early as August, 1831, an uprising of slaves, under the leadership of Nat Turner, took place in Southampton County, Va. It was quickly subdued, but it cost the lives of 61 white persons.

The screen is in a position to present occasionally various phases of Negro life without any propaganda. It has done so in the past, but usually in a manner disparaging to colored people. Unless there is a change in attitude, it will do so again.

SAYS MOVIES CAN DEPICT INTERRACIAL SITUATIONS

The movies can depict racial and interracial situations honestly and simply. But the producers have got to be influenced to do so by public opinion. Every individual who wants the motion picture industry to acquire better stories concerning colored people and to cast more colored actors and in better parts should register his or her opinion not only with the producers themselves but with state censorship boards as well.

Theatrical — 1938

Individual Troupes, etc.

New Cotton Club Revue Orchided by New Yorkers

Cab Gets Most Flowers, but Plenty Left for W. C. Handy, Nicholas Brothers, Singing June Richmond, and, of Course, the Boogie Woogie

NEW YORK—The critics outdid themselves in showering praise upon the new Cotton Club show, fifth edition, which opened here this week, with Cab Calloway, W. C. Handy, the Nicholas Brothers, Mae Johnson, Whyte's Lindy Hoppers, and June Richmond in the leads.

The show has a new dance, too, the Boogie Woogie as a fitting successor to the Black Bottom, the Suzi-Q, and the Lindy Hop of other editions.

The show is more than an hour and a half long and is reported to punish the floor plenty with a "Congo Conga" number and another little number called "Jive Lesson" in addition to Boogie Woogie.

Cab got the lion's share of the laurels, but there were orchids enough left over for the rest of the cast.

The Nicholas Brothers were iled for their dancing, Mae hnson drew hearty guffaws ith her saucy tunes, and June chmond proved to be the surise of the show with her sing- g and keen high comedy.

W. C. Handy does a cornet solo his "St Louis Blues," backed y Cab Calloway's band.

Fats Waller Returns From Tour Of Europe

Internationally Famous Swing Pianist Will Put Own Band In 52nd Street Night Club.

NEW YORK, Oct. 13—Fats Waller, whose swing ability on the piano took on an international tag by his recent tour of Europe, returned to his favorite country Friday nite via the French Line.

Waller's European jaunt which started in Scotland late last season, took him through England where he played many theatres, nite club and concert engagements. Many times during his showing in London he took with other well known American colored performers, foremost among them being Adelaide Hall, who has been away from this country many years.

On many occasions during his English playing, Waller featured several important radio and recording engagements. Writing of him, English critics likened him unto their greatest artists.

Back in America Waller has begun to organize his own band to start immediate rehearsing for an engagement at the Yacht Club on West 52nd street which is seemingly going colored with a vengeance this year.

ISHAM JONES TO USE RACE STARS

HOLLYWOOD, Oct. 14 — Lee Calmes, film actor and dancer, and Ted Galloway of the well-known dance team of Lee and Ted have been signed to appear with Isham Jones and his work at "Topsy's Roof" on the 15th.

This is the team that enjoys the distinction of being the first colored act to appear in the swanky club. Charlie "Snowball" Wittier appeared last summer with Ted Lewis.

Lee Calmes and Ted Galloway have signed for six weeks with Isham Jones. They played the spot the first of the year with Red Nichols. Lee Calmes is at present on location in the films "Bronze Buckaroo" and "Harlem on the Range," starring Herbert Jeffrey for Hollywood Productions.

DUKE ELLINGTON

By Floyd Calvin

The New York World Telegram last week gave a full feature space to a story of the life and work of Duke Ellington. The great Duke is portrayed as master of the "Hot and Sweet" type of music. "Top-flight musician and band leader," says the article, "Duke Ellington is also a significant composer."

In the story is quoted a paragraph from the Greensboro (N. C.) News, white daily, which reads: "If we were asked to name the ten best American composers, living or dead, we would put Duke Ellington on the list, not because of the intricacies of his compositions, but because he has expressed the soul of his people better than any other man."

"That paragraph," says the writer of the article, H. Allen Smith, "written in the South that the Duke has never known, suggests the basic element of his greatness. He is all Negro, and he is glad he is Negro. In Harlem there is a society as rigorously exclusive as any class group the white people downtown ever devised. Duke Ellington is accepted in that society. Its members exclude any Negro with an 'ofay' complex—a Negro who cultivates the society of white folks. The Duke lives in Harlem and says he always will. When he is traveling over the land he always lives in the Negro sections, though leading white hotels in most cities would be glad to have him in.

"His work as a composer has consistently reflected this integrity he holds toward his race. He believes that the Negro race embraces certain high qualities to be found in no other people on earth. Among these is the Negro's capacity for extreme emotion. He can 'descend lower and rise higher emotionally than any other member of the human race.'"

This news note is interesting: "He has been laboring over an ambitious musical project for five years—a sort of symphonic history of his race from its American origins to the era of the killer-diller."

Tallahassee Fla Democrat
November 9, 1938

MILLS BROTHERS WILL SING HERE

Famed Quartet Will Be At A. & M. Tonight

The Mills brothers, world-famous negro quartet, will be presented in person at the Florida A & M college auditorium at 8 p m today.

These brothers produce a harmony that has never been successfully copied by other singers. They have a unique style of blending their voices in such a manner that they reproduce the sounds of an orchstra without the use of musical instruments by simply using their hands and mouth.

Booked out of New York by the Rockwell-O'Keefe agency they are on tour of this country as a result of their tremendous popularity resulting from the unequalled record that they have hung up as a radio and stage attraction.

"The entertainment bureau of the college feels particularly fortunate in being able to bring this unique musical treat to the college," Dr J R E Lee said.

Reservations have been made to accommodate white residents of Tallahassee.

Atlanta Ga Constitution
November 6, 1938

University Players of Atlanta University, Morehouse College and Spelman College, will present "Dulcy," famous comedy of the well-known playwrights, Marc Connelly and George Kaufman Friday and Saturday nights, November 18 and 19, in Howe Memorial Hall, Spelman College.

LOUIE ARMSTRONG AND DUKE CHOSEN BY PAUL WHITEMAN FOR CARNEGIE HALL CONCERT

NEW YORK CITY, Oct. 13 — Paul Whiteman added Louise Armstrong to his list of musicians scheduled to feature his Carnegie Hall Concert this Christmas nite for the revival of George Gershwin's one act opera, "135 Street." Although Armstrong's ability is well known to the recording of jazz, it is said that he became desirous of having him take part in the concert after hearing his recording of "Shadrack."

Duke Ellington who was selected several weeks ago is the only other colored musician named to take part in the affair which is ballyhooed as the biggest musical event scheduled for the fading year. Both Ellington and Armstrong are at present on tours of dance halls and theatres.

Erskine Caldwell has not failed to present the worst, and by so doing he has quickened the conscience of the public to the desperate plight of a part of the sovereign citizens of this Republic. The Rosenwald Foundation was so impressed by the play that it set aside a sum of money to study sharecropper conditions in the rural South. Considerable good has come from that study.

Montgomerians who propose to see "Tobacco Road" should know before hand that they are not going to a pleasant comedy, but to a stark, realistic American tragedy of the most distressing type. "Tobacco Road" is a play neither to be banned nor shunned but faced as honestly as the author has drawn his characters.

ONE PICTURE

For many reasons "Tobacco Road" is an unusual drama, and as such it is to be viewed from many different angles. Perhaps the first point which a Southern audience should remember is that the author never intended that it should be "representative" of the South, but that it should be a realistic, if sordid, picture of the life of a segment of the population. With slight changes it could easily be adapted to portray life in the slums of New York or Chicago or the barren back lands of the Dakotas.

Naturally a dramatist must overdraw his characters to make them vivid and unique on the stage. Not many families descend to the level of the Lesters in "Tobacco Road," though The Advertiser ventures to believe that one would not have to travel many miles from Court Square to find families living in conditions almost as deplorable. In every land human degredation is a fact, not alone in the region below the Potomac.

"Tobacco Road" could never have become the classic it is were it not for the immense honesty of the work. If the characters are ably interpreted they become as human as they are desperate and ugly. They are of the dregs of the American population—diseased, impoverished, ignorant and filled with all the primitive instincts.

CITY HALL AUDITORIUM

Famous Stage Play—Not A Picture

One Night Only Mon., Nov. 28

Stage Success of Century

"TOBACCO ROAD"

with

JOHN BARTON

SEATS TOMORROW!

Jesse French Piano Co.
117 Montgomery St. Phone Cedar 5211

Popular Prices—56c, 85c, $1.12, $1.68, $2.24 (Taxes Inc.)

Charles Winter Wood To Act In Paramount Movies, School Hears

TALLAHASSEE, Fla. — Charles Winter Wood, noted dramatist and understudy of the famed and celebrated Richard B. Harrison, has received an offer from Paramount Pictures to play in a forthcoming production of that company, it is reported.

Mr. Wood has been engaged for the past several years as instructor of dramatics at the Florida A. & M. College where has has stimulated interest in dramatic art and has developed some noteworthy players and produced some of the outstanding dramatic hits of the day.

Mr. Wood would not release for publication at this time the nature of the part that he has been offered by the Paramount Pictures, but it is believed to be a feature part that will allow him full display of his dramatic ability. Mr. Wood has been released by the admisistration of the college and is expected to be on location soon, the school announced.

Robeson Tells Criticism Of U. S. Friends

LONDON, Nov. 25—Paul Robeson, well known film actor and singer yesterday told a group of whites at a luncheon how his American Negro friends had criticised him for playing in such lackey roles as "Sanders of the River."

The occasion was the luncheon given to celebrate his first popular engagement at a London super cinema. Mr. Robeson said how he "would like to be a great mind, or something but," and here he plumped for his audience, "I fell I belong there, with the people."

Having become a great democrat, Mr. Robeson explained how he liked singing to a popular audience at popular prices, and how none the less, he is against anything which is against his principles. After having made his money in a number of films which reduced the Negro to a lackey and a clown, Mr. Robeson suddenly realized principles. "Films," he said, "make me into some cheap turn I am not interested in. You bet they will never let me play a part in a film in which a Negro is on top."

Bitterly Reproached

He told how he had been bitterly reproached by Negro friends in New York for his role in the London Film Productions' version of the Edgar Wallace story, "Sanders of the River," in which he was the chief Bosambo.

He wanted for a change, he said, to interpret the modern, cultured Negro, and alongside the composer, Coleridge Taylor he placed the heavyweight champion, Joe Louis.

Once upon a time, Mr. Robeson declared, C. L. R. James' play of Toussain L'Ouverture had offered him his biggest and finest theatre role. But when he looks about for a worthy vehicle for his talents, he ignores this story of the fight of Negroes for freedom and accept any shoddy opportunity in his eager support of white democracy, which will enable him to keep his son in Moscow.

Gets Leave From Florida A. and M.

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THEATRICAL- 1938
INDIVIDUAL TROUPES, ETC.

Rex Leaves Broadway

Deserts Stage to Do Movie in Hollywood

NEW YORK—Rex Ingram left the cast of the Broadway revue, "Sing Out the News" this week to go to Hollywood, where he will appear in an important role in Metro-Goldwyn-Mayer's "Huckleberry Finn."

Before going into "Sing Out the News," Rex had the leading role in the WPA record-breaking drama, "Haiti," in which he won new acclaim.

He has also been seen on the stage in "Stevedore" and in "Marching Song."



Rex Ingram

Outstanding among his film roles was that of De Lawd in the film version of "Green Pastures."

Savannah, Ga., Press
December 1, 1938

NEGRO PASSION PLAY IS SPLENDIDLY DONE

The Crucifixion, Enacted in Detail, Is Outstanding Scene

A dramatic and sympathetic interpretation of the last days of Christ on earth, including the crucifixion, was given at the Municipal Auditorium last night by a large negro cast under the direction of Dr. Ralph Mark Gilbert, who was author of the play, "Passion and Triumph," and who also enacted the role of the Messiah.

The dramatic acting was enhanced by the singing of appropriate hymns and spirituals by a large chorus under the direction of Prof. W. S. Glover, assisted by Alfonso Roberts with Camilla Weems at the piano.

The large cast in the play consisted of local people, with the exception of Dr. Gilbert and his assistant, William J. Frazier, who played the part of Caiaphas, the high priest.

There was a large attendance, including a goodly number of white people.

The play was in two acts with four scenes each. The first act consisted of scenes of Christ talking with His Disciples, the triumphant entry into Jerusalem, the last supper, which was very well done; and the Garden of Gethsemane. The second act portrayed the trial before the Sanhedrin, trial before Pontius Pilate, the crucifixion and the resurrection and ascension.

The crucifixion was the outstanding feature of the production showing the Christ on the cross, between the two thieves, one of which was pentitent. The sufferings of Christ until His death was portrayed in detail and the lighting effects added to the solemnity of the scene. It was reverently portrayed. Dr. Gilbert is a dramatist of ability and he did a fine job of coaching the large cast, as was shown by the smoothness of the production. It was indeed very well done.

CARNEGIE HALL — TONIGHT at 8:45 P. M.



EUSEBIA COSME

The Soul of the Tropics—Creator of a New Art

Spanish Recital of Afro-Antillian Poems

Words of introduction by Dr. Jorge Manach, Prof. of Spanish Literature at Columbia University.

Tickets on Sale at Carnegie Hall, 55c to $2.20

Colored Cast of "Mikado" Sets Attendance Record At Chicago WPA Theatre

CHICAGO, Ill. — The National Service Bureau of the Federal Theatre reports that the all-colored cast playing "The Mikado," the Gilbert and Sullivan operetta, set an attendance record, playing to 23,500 admissions during the first four weeks of its run at the Great Northern Federal Theatre here. During the fourth week 7,043 persons witnessed the production, an increase of 1936 over the previous week.

ATHERINE DUNHAM TO DANCE



KATHERINE DUNHAM

One of the three leading exponents of the dance who will appear in a joint recital Friday evening, December 16, at 8:15 p. m. at the Chicago Women's Club Theatre. Two other artists are Bernice Holmes and Leyah Lucatsky, all of whom have repeatedly garnered the acclaim of the dance fans of the city. The concert and recital is to be given under the auspices of the Illinois Friends of the Abraham Lincoln Brigade.

Edna Thomas Tops Shaw's Play Cast

"Lavinia" In Shaw's New Play



Miss Edna Thomas, of "Stevedore" and "Macbeth" fame, who plays the leading feminine role of "Lavinia" in George Bernard Shaw's "Androcles and the Lion" which opens at the Lafayette Theatre in New York this Saturday.

All-Colored Cast To Open At Lafayette

One Hundred Race Stars Featured In Theatre Opus

NEW YORK — "Androcles and the Lion," by George Bernard Shaw, with an all-colored cast, will open at the Lafayette Theatre, in Harlem on Saturday night, December 17, it was announced early this week by the WPA Federal Theatre Project.

The cast, comprised of one hundred colored performers, will boast some of the most talented actors to be found anywhere and judging from reports it will surpass in grandeur the projects's "Macbeth" of a few seasons ago.

"Androcles and the Lion" was produced for the first time by Granville-Barker Co., at Wallack's Theatre in 1919, and by the Theatre Guild in 1925 with Edward G. Robinson, and Tom Powers. Harlem's WPA production will mark the first time that the Shavian opus will be done by an all colored cast.

The cast is as follows: Edna Thomas, Daniel Haynes, Add Bates, Arthur (Dooly) Wilson, Hilda Offley, Thomas Moseley, P. Jay Sidney, Percy Verwayne, Alphonso Moore,, Wardell Saunders, Julian Costello, Maurice Ellis, Paul Johnson, John Milton Lacey, J. Louis Johnson, Alphonso Bosan, Oliver Foster, James Williams, Emanuel Middleton, Tillmon Pittman, Albert Patrick, Albert Watts, Walter Crumbley, James Boxwell, Robert Ecton, Charles Johnson, George NixonNixon, Benjamin Johnson, Lee Barross, Clifton Davis, Charles Taylor, Howard Taylor, James Clark, Ivan Lewis, Kenneth Renwick, Joseph Slocum, a choir of 39 mixed voices and 22 Christian martyrs.

The production is under the direction of Samuel Rosen, assisted by J. De Witt Spencer. Leonard De Paur has arranged a special score for the choir.

THEATRICAL-1938
INDIVIDUAL TROUPES, ETC.

Turns Thespian



ETHEL WATERS

turns thespian next month when she appears in her first straight dramatic role in "Mamba's Daughters", which will open in New York. [illegible] and Rosamond Johnson will also be in the cast.

Savannah, Ga., Press
November 23, 1938

REHEARSALS ENTER THEIR LAST STAGES

Negro Passion Play Will Be Presented Next Week.

Rehearsals for the Negroic Passion Play, "Passion and Triumph," arework on the part of an organized entering their last stages now, look-group of workers, as well as the Pasing forward to its presentation in thesion Play service which was held last Municipal Auditorium on Wednesday Sunday, genuine enthusiasm is being night of next week. A group of overengendered throughout the city to 200 local negroes has been gatheredmake this presentation the full success for which its sponsors are hoping, a statement said. Several people from as far away as Jacksonville, and Charleston have signified their intention of coming to Savannah to witness this production.

Dr. Ralph Mark Gilbert, who is the author of this production, was brought to the city by the Chatham County Council of Colored Parent-Teacher Associations, for the purpose of directing this pageant. He accepted an invitation to portray the role of the Messiah himself.

Tickets are now on sale at the box office of the Municipal Auditorium, at Tom's Grill, 710 West Broad street, and at the Savannah Pharmacy, 716 West Broad street. They are also in the hands of the members of the cast and chorus. The public is invited to attend. Seats are being reserved for white people in all price sections. The curtain will be raised on this production at 7:30 p. m., on Wednesday of next week. Doors to the auditorium will be open at 7 o'clock.

together for this event. This group of performers will be supported by a chorus of over 300 voices, gathered from the various church choirs of the city, and from other musical groups. Many of the local negro high school students are enrolled in the cast, and some come from the Georgia State Industrial College, and some of the colored city school teachers are also cast in leading roles.

As a result of some very intensive artwork on the part of an organized group of workers, as well as the Passion Play service which was held last Sunday, genuine enthusiasm is being engendered throughout the city to make this presentation the full success for which its sponsors are hoping, a statement said. Several people from as far away as Jacksonville, and Charleston have signified their intention of coming to Savannah to witness this production.

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Now Playing 11th Week In The Loop

CHICAGO, Ill.—(ANP)—Producer Harry Minturn and his all-Negro "Mikado" cast are possessors this week of a unique record.

Federal Theatre's amusing, highly-seasoned production has enjoyed the longest run of any single Gilbert and Sullivan operetta since 1908 when a revival of the same piece chalked up a lengthy run in London.

"The Mikado" is now playing to its 11th week of packed houses at the Great Northern, and there is every indication that it will continue after the fashion of Tennyson's brook.

Federal Theatre's version of the Gilbert and Sullivan masterpiece is highly spiced. As first produced in 1885, the Mikado was laid in Japan and sounded like London. The current attraction at the Great Northern is laid in a Pacific island and sounds like Harlem. A jitterbug encore to the popular "Flowers that Bloom in the Spring" number has stopped the show every night since it first opened September 25.

A recent survey of a Wednesday night Mikado audience revealed that fully five per cent of those in attendance had seen the production before. "The Negro 'Mikado' one member of the audience said, "is new every time you see it."

Policy Kings Sepia Play to Open on Broadway

NEW YORK — "Policy Kings," a new musical comedy of the numbers racket will open at the Nora Bayes Theatre on Broadway beginning the week of December 26.

The comedy which brings to Broadway the first all-colored cast since Marc Connelly's five-year success, "Green Pastures," is the work of Michael Ashwood, Harlem author and producer.

Mr. Ashwood succeeded in securing enough capital to back the play after many months of labor on the book.

The show, which is presented by the Harlem Theatre Guild, is a two-act comedy with the setting of the plot in Harlem, showing the rise and fall of an unscrupulous number baron and his runners, plus the scheming Martinique dancer who seeks to overthrow the combine controlled by Barracuda the banker, who believes he is untouchable and immune from arrest.

The story trips merrily along spicy with Harlem slang and expressions, climaxed with a hilarious courtroom scene presided over by an illiterate "judge" who after hearing the testimony of the authorities, frees the boastful number banker of all charges and the "Policy King" returns once more to his "Empire" to reign again unmolested by the forces of the law.

Mr. Ashwood inserted subtle comedy in the book to the accompaniment of tuneful musical numbers by the pen of James P. Johnson, veteran song writer.

The show is under the direction of Winston Douglass. The Juanita Hall Choir figures prominently in the book, with the dances arranged by Jimmy Payne.

Savannah, Ga., Press
November 28, 1938

500 TAKE PART IN NEGRO PASSION PLAY

Will Be Presented at Auditorium Wednesday Night.

Five hundred of Savannah's negro residents will take part in the big negro passion play production, entitled, "Passion and Triumph," which will be given in the Municipal Auditorium on Wednesday night. A cast of 200 performers, including Dr. Ralph Mark Gilbert, the author and director of the play, will re-enact the familiar scenes of Biblical story, relating the last days of Christ on earth. Dr. Gilbert will play the role of Messiah.

A touch of local interest is given this affair, because of the fact that Dr. Gilbert, who now makes his home in New York city, is the son of a former Savannah pastor, his father at one time being located at the Bolton Street Baptist Church here.

This production is given in two main acts, with four scenes to each act. The first act takes up the last days of Christ on earth prior to His trials.

The second act will portray the prejudiced and heated trial before the San Hedrin Council and lead up to the Crucifixion, which will be re-enacted, followed by the story of the Resurrection and Ascension, which will be done largely in tableaux.

Throughout the production the massed chorus of some 300 voices will support the theme of the pageant by singing some hymns of the Christian church and negro spirituals.

This production is being sponsored by the Chatham County Council of Colored Parent-Teacher Associations of which Laura Parks is president. They are presenting this production to the public with a view to raising sufficient money with which to reopen the colored day nursery.

The production will take place at 7:30 o'clock Wednesday night at the Municipal Auditorium. Doors will be open at 7 o'clock. The public is invited. Seats are being reserved in all price sections for white people.

In an advertisement appearing in the Morninf News of Sunday the date of this performance was given as November 1. It should have been Wednesday, November 30, as the play is to be presented at that time.

Negro Version Of 'Mikado Sets Record In Chicago

11th Week Now Playing In The Loop

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Chattanooga, Tenn. News
December 16, 1938

Negro Theater Group Gives Play

The Coharda Theater Guild, a colored organization, will present "The Pennington Case" at the Howard High School Monday at 7:45 p.m.

This production climaxes a membership drive which is headed by L. D. Collins, who is the chairman of the membership committee of the Guild. Collins states that prospective members have been contacted by special invitation and that the results, thus far, have been very gratifying.

"It is our effort," Collins stated, "to have the colored people of Chattanooga know that Coharda Theater belongs to them, and that it is organized on the same basis of other theater groups, to develop a greater appreciation of fine arts in general.

Dr. A. H. Long will play the part of Jonas Pennington, a wealthy old grouch who has the problems of a wealth-seeking family to contend with.

There will be a special section for white people.

Buck, Bubbles, Manager Part after 17 Years

NEW YORK — Buck and Bubbles, who have been managed by Nat Nazarro for the past seventeen years, severed their relationship with him this week, and will leave for the Coast soon, where they are to appear in pictures.

RACE STARS TO HEAD ALL-SEPIA SHOW AT BROADWAY'S STRAND

King of Trumpet Players and Famous Dancer Will Be First Negro Artists to Play Swanky House—Joe Glaser, Booking Show, May Use Dandridge Sisters.

By BILLY ROWE

NEW YORK CITY, Dec. 22—Louie Armstrong, trumpet king star of the stage, screen and radio, and his sensational orchestra are scheduled to make their first theatrical appearance in this city comes Jan. 5, at the Strand Theatre on Broadway co-starring on a bill of sepia entertainment with Bill Robinson who enjoys the same billing and fame in the world of tap dancing.

The pending revue for the stage of the Strand Theatre will mark the first time in its history that its vaudeville-film policy has been used as a talent outlet for colored performers. Unlike the Paramount Theatre and the Loew's State which have featured such ace colored attractions as Chick Webb, Count Basie, Jimmie Lunceford, Cab Calloway and Duke Ellington, the Strand's boards has only resounded to predominately white shows.

Aside from setting a precedent as the first all-star bill of the entertainment, the coming Armstrong-Robinson starrer will be set aside as the highest priced revue to set its efforts in a Broadway theatre in many years. For these two headliners alone, the Strand is paying upwards to ten thousand dollars which will reach a new height when salaries for the supporting cast is counted.

Those to be featured on the scheduled bill have not as yet been named by the Joe Glaser office which is controlling the show booking for that week. It is believed however that Nicodemus, comedy star of the stage, screen and radio, plus the Dandridge Sisters, currently appearing at the Cotton Club will be among the important supporting artists. Though contracted for only one week, the show is expected to set a hold-over record for the main stem house.

Negro Unit of Federal Theatre Returns With 'Androcles And Lion'

After a few months' respite the Negro Unit of the Federal Theatre came to town with Bernard Shaw's "Androcles and the Lion" Friday evening last and was warmly received by a motley group of "sophisticates." The play was staged at the Lafayette Theatre.

Add Bates, who gave a pleasing account of himself on the Living Newspaper "One third of a nation," lights the first dramatic spark after the rise of the curtain in the role of the lion. This going to and fro in the woods he or she (the lion) gets a splinter in a front paw, and just in time to be relieved of it by Androcles, (played by Arthur [illegible]on, a sorcerer and lover of animals. Hilda Offley is his rebellious companion.

Arthur Wilson, though playing a unit of the title, gives no more than pleasing humor to the evening's entertainment. While the burden of the drama falls on Daniel Haynes in the role of Ferrovius, an evangelist, and Edna Thomas, the defiant spokesman of her religious people. Miss Thomas was the recipient of a beautiful basket of flowers at the final curtain, which could have been but small reward for her capability. Mr. Haynes is to this, the Shaw vehicle, what Rex Ingram was to "Haiti."

The law of retribution is the theme of the play and when Caesar and his horde throw Androcles into the lion's den it turns out that it is the same lion which Androcles had befriended. Instead of being torn to bits, the sorcerer waltzes happily with his at other times ferocious friend.

The Federal Theatre has another hit on its hands.—E.R.

Fredie Washington to Play Lissa

NEW YORK — Fredi Washington, [illegible]on, who has accepted the role of Liss[illegible] Guthrie McClintic's production [illegible] "Mamba's Daughters" on Broadway, this [illegible] gained an indefinite leave of absence from her post as secretary of the Actors' Guild of America, Inc.

Lou Layne, former newspaper man, [illegible] Miss Washington in the Guild Post.

Ethel Waters will have the leading role in the play.

THEATRICAL - 1938
INDIVIDUAL TROUPES, ETC.

'BLACKBIRDS' TO OPEN ON BROADWAY FRIDAY

NEW YORK CITY, Dec. 22 — Broadway will get its chance to finally view Lew Leslie's current production of his internationally known "Blackbirds" Friday when it will then have its initial Manhattan opening at the 44th Street Theatre.

Since its first trial showing in Boston last month, both producer and backer of the all famous colored musical revue, have been looking for the silver lon the fringe of the many dark clouds which have clouded the revue's attempt at opening here. During its try for Broadway, the opus ran the gamut of trouble from actors to unions and at one time even lost its backer.

The production has a notable cast of performers captured from the vaudeville stage. Among them are Pigmeat, Lena Horne, Hamtree Harrington, the Von Grona Negro Ballet, twelve dancing girls, Bobby Evans and many others.

The music for the Leslie new farce is from the pen of Rube Bloom and John Mercer with additional numbers by Dorothy Sachs and Louis Haber with added efforts by Vic Mizzy and Irving Taylor. Burt Lucas penned the dialogue.

Atlanta, Ga. Journal
October 16, 1938

Negro Play to Be ven At Auditorium Friday

"Trampin'," a drama of negro life, will be presented at the City Auditorium Friday night by the Butler Street branch of the Y. M. C. A. Given recently at the Big Bethel Church, the performance proved a big success and a second showing was arranged.

The play depicts the struggles of the negro race from the days of the slave-traders until the present time. Special seats are being reserved for white patrons.

Savannah, Ga., Press
November 19, 1938

Will Portray "Messiah"



DR. RALPH MARK GILBERT

PASSION PLAY SERVICE AT F. A. B. CHURCH

Negro Spiritual Drama Soon to Be Presented.

Tomorrow afternoon at 3:30 o'clock at the First African Baptist Church on Franklin Square, there will be a passion play service held by the committee of the Chatham County Council of Colored Parent-Teacher Associations, which is sponsoring the production of the negro passion play entitled, "Passion and Triumph." This production will soon be presented from the stage of the Municipal Auditorium, and the purpose of Sunday afternoon's service will be to provide the necessary spiritual background, that the public might be prepared for the serious nature of the drama, an announcement stated.

At this service, the massed chorus which will support the cast on the night of production, under the direction of W. S. Gloyer, as choirister, will furnish the music. The guest-director, Dr. Ralph Mark Gilbert, who also will portray the role of the Messiah in the coming production, will preach a sermon from the subject, "The Divinity of Christ, As Expressed in the Doctrine of the Virgin Birth."

Seats are being reserved for white people who may wish to attend Sunday afternoon's services. The general public is invited.

Reservations for seats for the production of "Passion and Triumph" may be made at the box office of the Municipal Auditorium. Seats are likewise reserved in every price range for white people.

Nashville, Tenn. Tennessean
December 28, 1938

Walter Winchell on Broadway

Great White Father Lifts Blight With Merry Shaw Play

THE NEW YORK SCENE

The First Nights: The Great White Father in Washington, who angels more shows than even Jock Whitney is rumored to, relieved the blight before Christmas by sponsoring a colored actors' "Androcles and the Lion." The verdict was that it was better than an earlier Guild version of the Shaw piece, which was the nicest thing said about a Gov't project since FDR took office . . . A revival of "Outward Bound," "Window Shopping" and "Blackbirds," a musical, came in on the final days of last week. Mr. Anderson of the Journal-American said of the first named: "A touching fantasy that breaks but warms the heart." The other two will have to wait till next sabbath to have their blessings counted . . . Theater men are ganging up on autograph hunters and match-lighters on first nights. Maybe they can sic these nuisances on each other. Let the name-beggars chase the arsonists up alleys, and the latter could then play with fire by giving their brother and sister pests the hot foot. The rest of us would have peace . . . The latest news on the advance sale of "Hellzapoppin" at the Winter Garden is that it reached a new theater ticket sale record: $115,000 . . . That la-de-dah proves that what the Broadway Theater needed was more hotcha and less cultcha.

The Magic Lanters: "The Citadel" and "Grand Illusion," both aliens, are favored by the critics as the flicker toppers of the year. Indicating to Hollywood that movies are your best entertainment even if the colony has nothing to do with them . . . Jack Benny maneuvers "Artists and Models Abroad" into a nice eye-and-earful, but the piece itself can have only "adequate" for its rating . . . Nelson Eddy comes to life in "Sweethearts," and baritones commendably; J. MacDonald is the same old sweetheart, giving out winsomeness and melody unsparingly—the melody winning . . . "Heart of the North" is he-man enough to lick Tony Galento . . . "The Kreutzer Sonata," one of France's 1-too-have-suffered studies, has good acting once you gear yourself to its stepinfetchit pace . . . The March of Time's current release "The Refugee," is another achievement . . . "Kentucky" is a nifty hunk of entertainment. Loretta Young in it is silk for the eyes.



Eddy

The Front Pages: Two cables Monday described the whole crazy idea of justice in Europe. When Herschel Grynszpan was being quizzed in Paris for the Vom Rath shooting, his people were being put to slow death in Bentschen, Poland. Of the 5,000 freezing exiles 600 had flu and ten had gone mad. But Grynszpan is being punished because murder is illegal. The murder of one person, one means to say, is illegal . . . News accounts of the annual Gridiron Show make it seem like a dull affair, but maybe it suffers because the on-the-level political news from Washington is so much funnier without trying.

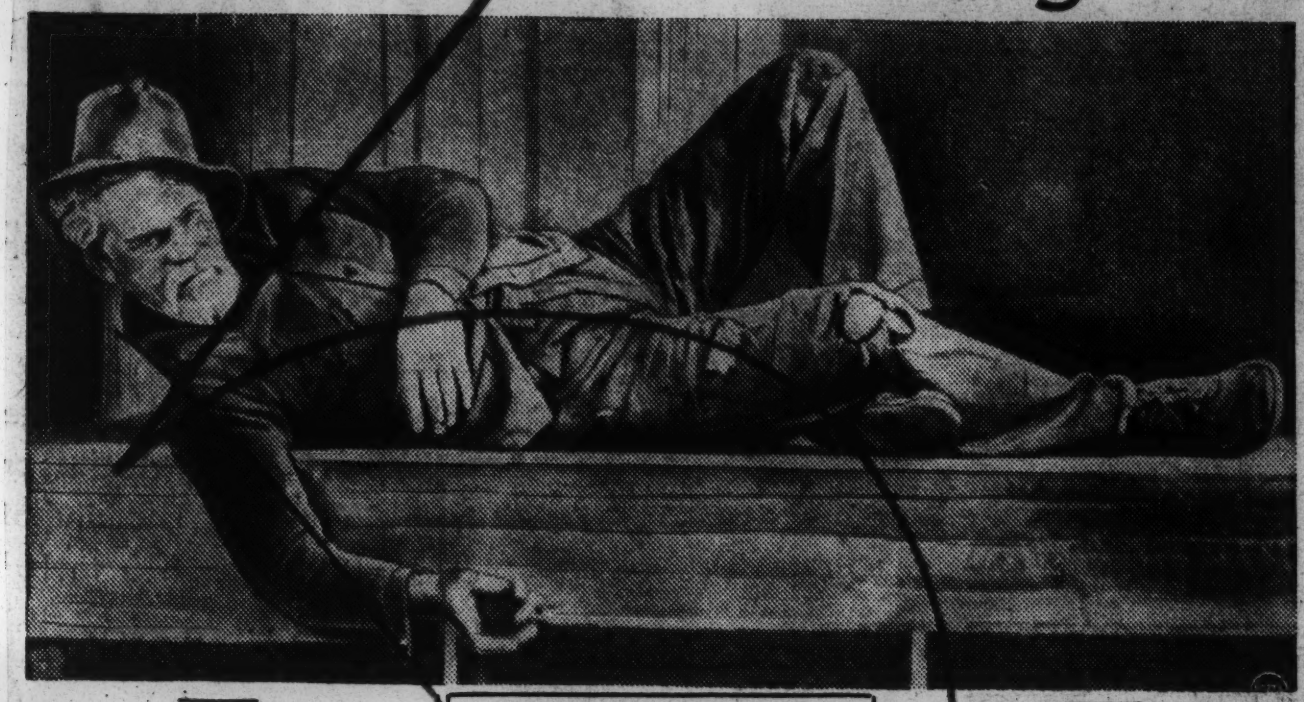
The Story Tellers: The one significant thing about the New Yorker's profile on Wm. Bullitt Ambass. to France, is that a



Bullitt

Gov't servant can practically ruin his career by being right. Bullitt went into the doghouse for 14 years for telling Pres. Wilson the truth . . . A piece that'll chill you is the description in Harper's by Eugene and Ariene Lohrke on England's war terror while Neville and Adolf were performing their adagio in Munich If, as has been alleged, the sell-out was cooked up in advance the British will find it hard to forget the people who caused so cruel a panic . . . Damon Runyon, in an open message to belly-laughers in Collier's, called "Palm Beach Santa Claus," describes a dame as "two face-liftings old" . . . Donald Hough fictionizes a turning worm reporter amusingly in the SEP, an exercise called 'Everything Is Wonderful" . . . Kathleen Norris' piece in Collier's is as homey as a lighted Christmas tree . . . In the New Yorker H. Brubaker asserts that Tony Eden's address told us "practically nothing over a nationwide hookup" . . . Since when is commen-sense nothing? . . . The column thanks the Billboard for its feature article about press agents who hate Santa Claus because it means sending gifts to newspapermen, et al. The article concludes: "There are a few newspapermen who shun the Christmas handout stuff. One is Walter Winchell who sends the things back with thanks. But in this regard, at least, Winchell represents a dying breed" . . . Reminding us we forgot to send back to Lee Shubert that gold program flashlight.

Tobacco Road,' In Sixth Year, Settles Down For Long Run



They've Used 60 Tons Of Top Soil

12-13-38

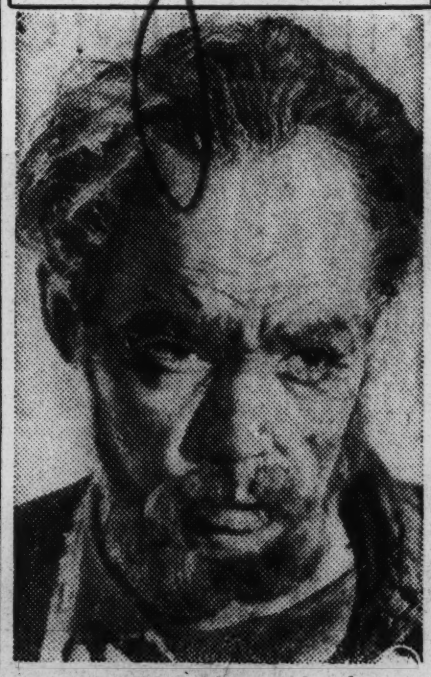
By George Ross
Post-NEA Staff Correspondent

NEW YORK, Dec. 13.—As one of those youthful reviewers who predicted more than five years ago that "Tobacco Road" wouldn't last out the week, we occasionally feel the urge to drop backstage, now that we are approaching middle-age, to see the folks. This is "Tobacco Road's" sixth year and at this writing, the company was about to play the 2134th performance to an audience of out-of-town visitors. Everybody in town already has seen it.

It has been a long time. In reflecting on the dim past when Jeeter Lester first came to town, we seem to recall that prohibition was just going out. The Empire State Bldg. was still in the hands of the riveters. And the girls were wearing their hair down. It was a cold evening. We remember that especially because we kept our overcoat on while watching "Tobacco Road" unfold for the first time.

Much water has passed under the bridge during 2134 performances. In fact 4650 gallons have been used by Jeeter and his bedraggled brood to quench their thirsts or douse their dirty faces. Only one player of the original cast survives. He is Edwin Walter, who portrays the mortgage-holding banker. Mr. Walter was just short of 60 when he joined up. He's 65 now, and though he is eligible for social security and a comfortable old age, he has no intention of walking out.

For over five years that lazy, good-for-nuthin' cuss, Jeeter Lester, has lolled about the stage of "Tobacco Road" in New York. Today he is characterized by the veteran actor James Barton (above). Audiences in the early months of the play saw Henry Hull (below) as the shiftless star of the play which almost every New York dramatic critic "panned" on opening night.



And Eaten 21,320 Turnips At This Writing

Costumes haven't been the bulk of the management's expenses. Those ragged vestments have cost about $12.75 since Opening Night. But here's where the money went: About 60 tons of top soil which must be changed every three months, because of footlight erosion; into 21,320 turnips which have been devoured by "Tobacco Road's" shabby residents; into 565 squash balls, good for nothing else after they were used.

In 206 years of New York theatrical history, only three plays have reached the 2000th performance. Back before the Revolutionary War something called "The Recruiting Officer" ran over 2000 performances at the old Bowling Green Theater. Then, in modern times, "Abie" set its Mount Everest among records—2532 performances. Today, "Tobacco Road" is coming down the home-stretch.

We asked backstage if there were signs ahead of calling "quits," and all we got in response was a plain horse laugh. "We haven't even started," said one of them. "We'll really settle down for a long run when the World's Fair begins out at Flushing Meadows."

About this time six years from now, remind us to bring you more statistics on the water stock, the squash balls, the transplanted earth and turnips.

Greatest Broadway Show Looms For Negro Actors' Guild Benefit

Stars of Stage, Screen, Radio and Opera Volunteer for Big Show At 46th Street Theatre Sunday Evening.

NEW YORK, Dec. 8—Moved by a human impulse to aid the sick and needy of the profession, upwards of 100 stars of the stage, screen, radio and opera have volunteered to entertain at the first annual benefit show to be given by the newly organized Negro Actors Guild of America. The date is Sunday night, December 11, and the place is the 46th Street Theatre. From every indication, the show should be one of the greatest ever staged in the history of Broadway.

Newest additions to the ever growing list of stage luminaries who will appear on the monster program include Lawrence Tibbett, George Jessel, Eddie Duchin, Margaret Speaks, Avis Andrews, the Hall Johnson Choir under the direction of Leonard DePaur, Duke Ellington, Harry Hershfield, Ted Friend, Dan Healy and Louis Sobol. Others are coming in daily to make this a never to be forgotten performance.

Already announced to appear are the following artists whose names are arranged in alphabetical order: Paul Ash, James Barton, Ben Bernie, Cab Calloway, Eddie Cantor, Cotton Club Girls, Noel Coward Benny Fields, J. C. Flippen, Eddie Garr, William Gaxton, Benny Goodman, Lou Holtz, Hal LeRoy, Leonidoff and the Radio City Ballet, Beatrice Lillie, Victor Moore, Nicholas Brothers, Radio City Rockettes, Dave Rubinoff, Sophie Tucker, Jimmy Walker and Ethel Waters.

Bill Robinson, honorary president of the Guild, has personally arranged the entire program. He has worked tirelessly to get personal acceptances from this all important galaxy of stage luminaries.

Popular priced seats are still available. Communicate with Miss Freddie Washington at the headquarters of the Negro Actors Guild of America, No. 1674 Broadway, for information.

In New WPA Production



EDNA THOMAS of "Stevedore" and "Macbeth" fame, plays the leading role in George Bernard's Shaw's "Androcles and the Lion," which the Negro Unit of the WPA Federal Theatre is producing at the Lafayette Theatre in Harlem.

Carries $50,000 Slander Suit Summons For 'No. 1' Tap Dancer

Nat Nazarro Wants to Get Bill Robinson Into Court Following Argument—Hoped to Get An Apology.

By BILLY ROWE

NEW YORK, Dec. 15—Bill Robinson, dancing star of the stage, screen and radio, is scheduled for a $50,000 slander suit by Nat Nazarro, artists' manager and personal representative of Buck and Bubbles. the Berry Brothers, Avis Andrews and several other colored acts, as the result of a backstage argument at which time Robinson is charged with calling him everything but a child of God.

According to Nazarro, who has been carrying around a court summons for Robinson for almost two weeks, the "word attack" upon him by the tap dancer was both surprising and uncalled for. Having known him for many years, the agent was taken off his feet. The whole affair came to pass during the week of November 18, at which time Robinson was the star attraction at the Apollo Theatre, but was not disclosed until this week by Nazarro who expected an apology from the star.

Having just closed an engagement at the Nixon Grand Theatre in Philadelphia, Robinson was unable to be reached for a statement and those who witnessed the word battle refused to commit themselves in either the agent's or the tapster's behalf.

Should the case ever reach court, Nazarro plans to use Buck of the Buck and Bubbles team, as his star witness, while Robinson will probably call members of the show which he headlined to his aid. At present, on the court records is a suit involving Bojangles and a Southern California student who engaged him in a street brawl during his sojourn on the coast for picture work. This is the first time in his career that Robinson has been faced with so important a suit in this city.

Race Guild To Sponsor Show Dec. 11

100 Actors of Both Races May Participate

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Count Basie to Play At Carnegie Hall

NEW YORK.—(ANP)—Climaxing the second half of a program of native American Negro music at Carnegie Hall, December 23, Count Basie and his 14-piece orchestra will trace the rise of swing music in America and its development from the early Chicago and New Orleans hot jazz styles. The program "Europe, Spirituals to Swing" will include more than 50 outstanding Negro artists and will be dedicated to the late internationally famous blues singer, Bessie Smith.

Directly preceding the Basie orchestra, Ruby Smith, niece of the great Bessie Smith will make her debut accompanied by 52-year-old James P. Johnson, who also played accompaniement for Bessie.

The program will open with Mitchell's Christian Singers presenting the original Negro spirituals, work songs, chain gang chants and blues that later formed the base of all succeeding Negro music. In chronological order, the program will present back-hill jug blowers, washboard and thimble blues musicians, one man bands and Holy Roller chants sung by unknown artists from the deep South. With the exception of the Basie orchestra, none of the artists ever appeared in New York previously.

Most of the musicians who will appear on the Carnegie Hall stage will be completely untutored musically, being unable to read or write music. But their work will nevertheless be the true presentation of what is generally regarded as America's only original art form.

One of the most stimulating forms of Negro music is the "boogie-woogie" piano style, characterized by its tremendous volume and percussive power and requiring a masterful left hand technique. The three greatest boogie-woogie pianists, Meade Lux Lewis, Albert Ammons and Pete Johnson, will appear on the program.

Theatrical — 1938
Individual Troupes, etc.

Radio Programs WITH Negro Artists

HOT AIR

(By Harold Jovien for A. N. P.)

Hoping to fill in where many have left off, this column intends giving you the most accurate listings, plus commentaries, of radio features of interest to the race in particular.

Your scribe suggests you follow these columns regularly with radio scheduling as it is. Time period changes and new broadcasts coming to the air simultaneously filling the vacancy left by others will necessitate your continual reference.

All time shown is Eastern Standard. Subtract 1 hour for Central Standard Time; 2 hours for MST; and 3 hours for PST. (Pacific Standard Time.) (MST Mountain Standard.)

CALLOWAY, CAB-CBS-Sunday, 11:30 p. m. and Thursday 11 p. m. Cotton Club, NYC.)

DORSEY, JIMMY-NBC Red-Thursday, 11:30 p. m.; NBC Blue-Sunday, 11 p. m., Tuesday, 11:30 p. m. WMAQ (670 k) Weds. and Thurs., 11:35 p. m., Sat. 9 p. m., Sun., 1 a. m. (Congress Casino, Chicago.)

DOUGLAS, TOMMY-KXBY (1530 k)-Nitely, 1 a. m. (Antlers Club, Kansas City.)

ELDRIDGE, ROY-WBBM (770 k)-Nitely, except Sat., 1:15 a. m. (Three Deuces, Chicago.)

GOODMAN, BENNY-CBS-Tuesday, 10 p. m., Wed., 11 p.m. Sat. 11:30 p. m.; MBS-Thursday, 12 midnite (Hotel Penn. NYC.)

HAMPTON, LIONEL—CBS and MBS — Outstanding member of Benny Goodman's combo (listed elsewhere.)

HENDERSON, FLETCHER—NBC Blue—Sun. and Fri. 12:30 a. m.; NBC Red west coast only — Mon., Tues., and Sat., 2:30 a. m., Sat., 8:00 p. m.; NBC Blue West Coast only—Weds., and Thurs., 1:00 a. m. (Vogue Ballroom, Hollywood, Cal.)

HENDERSON, HORACE—WBBM (770 k) Sunday, 11 p. m. and 2 a. m., Mon., Weds., and Fri. 2 a. m., Tues. and Thurs., 2:15 a. m. (Swingland Cafe, Chicago.)

HINES, EARL—NBC-Red, Sun. Mon. & Thurs., 12:30 a. m. WENR (870 k) — Sunday, 11:15 p. m., Tues., Weds. and Fri. 12:45 a. m. (Grand Terrace Cafe, Chicago.

HUNTER, ALBERTA — NBC — Red — Friday, 6:35 p. m.

MARSALA, JOE — WMCA (570 k) Inter-City network, Mon. and Thurs., 12:05 a. m., Sat. 12 midnite. (Hickory House, NYC. (New York City.)

McSHAW, JAY — KXBY (1530 k) Weds., 2:45 p. m. (Listen to this young "pounder of the ivories" from the land of Andy Kirk and Count Basie.)

RAYE, MARTHA — CBS—Tuesday, 8:30 p. m. (West coast rebroadcast, 11:30 p. m.)

SATURDAY NITE SWING CLUB—CBS-Saturday, 7: p. m

TATE, ERSKINE—WIND (560 k), Nitely, 10:15 p. m. and 12:45 a. m. (Walkathon, Coliseum, Chicago.)

TINSLEY, TED — Parrish Cafe, Nitely, 11:00 p. m., Randolph, Les, Moonlight Cafe, Nitely, 11:15 p. m.; Sax, Jimmy Lennox Cafe, Sun., Mon., Weds. and Fri., 11:30 p. m. Tues. Thurs., and Sat., 11:45 p. m.; Smith, Oscar, Strand Ballroom Tues., Thurs. and Sat. 11:30 p. m. Slappey, Lonnie, Harlem Grill Mon., Weds. and Fri. 11:45 p. m. Bowdin, Johnny, Roseland Cafe, Nitely except Thurs., 12 midnite (WDAS 1370 k) — Philadelphia, Pa.

VAGABONDS—NBC Red split net-work—Monday through Friday, 5:30 p. m.

WEBB, CHICK—NBC Blue-Wednesday, 12:30 a. m.; NBC Red — Thursday, 6 p. m., Friday, 12 midnite, (Savoy Ballroom, NYC.)

WILLIAMS, SAMMY—NBC Blue-Tuesday through Saturday, 9:45 a. m.

WILSON, TEDDY—CBS and MBS — Providing pianistic perfections with the reknown Benny Goodman (listed elsewhere on this page) trio and quartet.

The following outstanding colored radio shows are listed separately because of the type of entertainment and educational value they offer.

AMATEUR NITE IN HARLEM—WMCA (570 k)—Inter City network—Wednesday, 11 to 12 midnite.

CHARIOTEERS—NBC Blue - Tuesday, 8 a. m.; NBC Red Friday, 10:15 a. m. WMCA (570 k) Tuesday, 9. p m.

MICHAUX, ELDER LIGHTFOOT SOLOMON, and his Congregation—MBS Monday, 9 p. m.

SOUTHERNAIRES—NBC Blue-Sunday, 12 noon; Thurs and Saturday, 8 00 a. m.

KEY TO ABBREVIATIONS:

CBS indicates the Columbia Broadcasting System; MBS, Mutual Broadcasting System; NBC Red, National Broadcasting Co., WEAF, New York City plus additional stations to the west coast; NBC Blue, National Broadcasting Co.. WJZ, New York City plus additional stations to the west coast; NBC Red (or Blue) split network, indicates that a group of stations, usually between New York City and Chicago, are occupied with a commercial series and the remaining stations of the network are carrying the broadcast listed; (k) is an abbreviation for kilocycle.... Consult your local network stations subtracting time listed to your time zone.

Footlights and Flickers

By HARRY MARTIN

THE snip of censorial scissors was heard at the Warner Theater this week as local arbiters of entertainment, taking umbrage at the mixing of races in Benny Goodman's noted swing quartet, slashed sufficient film from "Hollywood Hotel" to reduce its running time by four minutes. Commercial Appeal

Clipped from the picture by order of Lloyd T. Binford was the brief scene in which Teddy Wilson and Lionel Hampton, negro pianist and vibraphonist, appear. 1-20-38

Wilson and Hampton are not actually members of the Goodman band which is heard repeatedly during the course of "Hollywood Hotel." They perform separately as a special attraction, with Goodman's clarinet and Gene Krupa's drums rounding out the quartet. It was the mingling of Goodman and Krupa with Wilson and Hampton to which the censors here took exception. Memphis, Tenn.

The deleted episode has no bearing on the plot of the flashy Warner musical, but its absence does cause one of the highlights to go completely flat and causes disappointment among enthusiastic Goodman addicts who turn out primarily to hear his exposition of swing music.

Mr. Binford explained to the management that the board is merely enforcing an old order that there shall be no scenes portraying social equality among the races.

BENNY GOODMAN'S use of negroes has occasioned criticism time and again, not only in the South, but even in such liberal localities as New York City.

Several leading hotels in Manhattan which would have been glad to pay a steep price for the Goodman troupe have called off negotiations when Benny refused to dispense with Wilson and Hampton. Spots which have no objection to presenting an all-negro aggregation draw the line at a mixing of negro and white musicians.

Two years ago one of the Memphis civic clubs, on the verge of closing for a Benny Goodman dance in Memphis, learned almost at the last moment about Wilson and Hampton. A personal telephone call was made to the swing maestro with the request that he eliminate the negroes for the Memphis engagement. He declined indignantly. The deal was therefore called off immediately.

That Southern audiences will accept negro entertainers has been demonstrated time and again, the most recent example having been the successful engagement of Duke Ellington at the Orpheum. It is also possible for a white troupe to offer a negro if he works alone, as was the case with a dancer presented by Benny Meroff on the Peabody roof Summer before last. A similar instance was that of Ethel Waters singing in "As Thousands Cheer." Likewise Ted Lewis' diminutive shadow has been part and parcel of his act for years and audiences have even accepted the manner in which the negro lad trails the high-hatted tragedian of jazz across the stage. I hesitate to think what the reaction might have been, however, if Ted and the dark youngster had tried to do a tap dance or a song together.

No less an authority than The Billboard, one of the leading trade publications of the show world, recently printed an editorial concerning the mistake of mixing races in an orchestra. The remarks were prompted by the failure of such an experiment in New York. It seems that even the liberal Gothamites couldn't accept a band composed of both white and black musicians. The Billboard editor pointed out that, right or wrong, such a policy simply isn't good business, never has been, and never will be.

THE BENNY GOODMAN BAND has been enjoying such a vogue for the past few years that enthusiasm has caused the less sensitive in many cases to overlook a situation to which ordinarily they might object.

Goodman has built up his following largely by means of the radio and I seriously doubt that one of Benny's enthusiasts in 100 is aware that there are negroes in the organization. In personal appearances, he makes it a point to keep the negroes out of sight until the time comes for their specialties. Hampton and Wilson seldom work as part of the band. At an opportune moment, they pop out from nowhere, the setup being such that their instruments are close to Krupa's drums, then Goodman shifts over to their side of the bandstand with his clarinet and the quartet goes to work. After a few frenzied numbers, Hampton and Wilson disappear and the band resumes its playing.

Thus it comes about that in many places the Goodman setup is regarded so inoffensive. It is obvious from the action of the censor board, however, that Memphis is not one of those places.

Deny Race Kept Nicholas Act Off Bernie Show

NEW YORK — Charges that the Nicholas Brothers failed to appear on the U.S. Tire radio program as the guests of Ben Bernie two weeks ago because of prejudice were denied this week.

The tire company has issued a statement saying that the appearance of the brothers had been cancelled because it was found that the voice of Harold Nicholas had changed.

Originally booked as a boy soprano, the statement said that at the rehearsal, it was found that Harold's voice had become three tones deeper so that a new part had to be written for him.

The statement came after Herman Stark, white, managing director of the Cotton Club here, which controls the Nicholas Brothers' theatrical activities, talked about legal action on the ground that the summary cancellation damaged the brothers.

However, the tire company has agreed to pay the brothers the full rate of $500 a week for the minimum four-week contract.

Among the Bernie-U.S. Tire ideas was to use Harold in his once-standard imitations of the Cab Calloway hi-de-ho.

But with the changing of his soprano to bass, this part of the act will have to be foregone.

The brothers appeared on the show Tuesday, a week after their scheduled appearance.

'Rainbow' Opens on Broadway

Story of Negro Life Establishes Itself as Well-Acted Comedy

3-12-38

Despite the fact that it was so completely overshadowed by last week's opening of "Haiti," "Mississippi Rainbow," a three-act comedy of Negro life, bowed in at the Forty-ninth Street Theatre last Thursday night and established itself as an extremely well-done part of the WPA Federal Theatre program.

With a cast of ten players, "Mississippi Rainbow" tells of the "brain-sweating" of Henry Washington, who deserted work two years before to exercise his grey matter. Through it all his faithful wife, Carrie, toils along, supporting Henry, while their talented young son works in a factory, denying himself the opportunities to go to New York to develop his singing.

Just when everyone has lost complete faith in Henry and denounces him for a lazy good-for-nothing, his "project" bears fruit, the long-awaited ship comes in, Carrie doesn't have to work anymore, and Charlie, the son, can marry Lucy Brown, the expectant mother of his child, and take advantage of the opportunities in New York.

"MISSISSIPPI RAINBOW," a modern comedy of Negro life in three acts, produced by the WPA Federal Theatre at the 49th Street Theatre March 8, 1938. Written by John Charles Brownell, staged by Brett Warren, and produced by Charles K. Freeman.

The Cast:

Carrie Washington ..Ollie Burgoyne
"Flatfoot" Mobly ..... Milton Lacey
Rev. Elisha Tatum...Julian Costello
Henry Washington..Walter Brogsdale
Jake Johnson.....Arthur Wilson
Angie Johnson.....Dorothy Paul
Charlie Washington..Tillman Pittman
Lucy Brown.....Margaret Howard
Laura, the voodoo woman .....Marie Young
Mr. Covington.....William Melville

The play finds Ollie Burgoyne cast in a new role for her, that of the patient, faithful wife-mother whose trust in her man is taxed to the utmost. That she really carries off the role to perfection is easily seen, as is likewise the facility with which Walter Brogsdale portrays the role of Henry. Milton Lacey is exceptional as "Flatfoot" Mobly, Henry's bosom companion, while Dorothy Paul is more than convincing as the cynical sister-in-law, Angie Johnson.

Voodoo Women.

Tillman Pittman, as Charlie, the son, and Margaret Howard, cast in the role of Lucy Brown, his sweetheart, add their share to the success of the entire performance which is augmented by the characterization of Marie Young, as Laura, the voodoo woman. Jake Johnson as Angie's gambling husband does well as the small-town "sport" who shirks work for the horses and their stable-mates, the galloping dominoes. Julian Costello and William Melvile also turn in creditable work in their roles.

The play, written by John Charles Brownell and staged by Brett Warren, was produced by Charles K. Freeman, and it is believed that its original ten-day run will be extended into several weeks of touring the WPA theatres.

Serio-Comedy.

The play, a serio-comedy, is well-directed throughout, and often inclines toward the graver side of the script, only to be brought back to the lighter side of its story by a quip from the sarcastic Angie or the appearance of the much-beleagured "Flatfoot." The farce is definitely established as such, however, when Henry makes his entrance clad in orchid-colored shirt and ice-cream suit crowned with a brown derby.

The director's sense of balance is well displayed as he manages to maintain his histrionic equilibrium. That the players help maintain that equilibrium with the acting called for in their various roles is only too obvious.—*Layne.*

Theatrical - 1938
Individual Troupes, etc.

Plan Benefit For Ex-Green Pastures Star, Who Is Ill And Stranded In West Indies

J. Homer Tutt, Who Went To Trinidad To Regain His Health, Faces Deportation As Penniless Alien.

NEW YORK, Feb. 3—J. Homer Tutt, who starred for years in the Pulitzer prize play, "The Green Pastures," is ill and stranded without funds in the little West Indian Island of Trinidad, where he went in October to recover his health. Friends here have learned that he is subject to deportation as a penniless alien, and are planning to spare him this indignity by a series of benefits.

The first of these is a dance and concert, to be given by the Actor Magazine, published at 200 West 127th street, by Edison McVey. Mercedes Gilbert, Dan Michael and Cecil Bennet have donated the hall of their Travelers Benevolent Association for the affair. The hall is located at 217 W. 126th street.

Bill Robinson and other well-known lights in the theatrical firmament, have been asked to appear on the program. Samuel Heyward, executive secretary, and Olivia Shipp, of the Colored Artists' Guild of America, will assist.

Mr. Tutt is the guest of Dr. M. Corea-Vieira of No. 1 Cocorite Junction, Port-of-Spain, Trinidad. He has written his autobiography and a book on the history of the Negro in the theatre is nearly finished. "I got my idea of the story of my life from the late Richard Mansfield," said Mr. Tutt in a letter to a friend here recently.

"My book on the performer will record the achievements of the unknowns . . . . The big names have all been mentioned. I am trying to compile the names of thousands who have been in the profession and should like to hear from them." The volume will end with a tribute to those who have passed on, entitled, "Encore!! Encore! Some don't answer . . . ."

Carolina Movies Feeling Boycott

Theatremen Seek Way Out Of Wrangle

Student-Citizen Group Continues To Gain Support

GREENSBORO, N. C., (ANP)—Retaliating to resolutions passed recently by Southern Theatres, Inc. against colored and white actors appearing in the same films with any semblance of "social equality," students of Greensboro A. and T. and of Bennett colleges five weeks ago launched a boycott of these theatres that is still in existence and gaining momentum.

Mass meeting have been held at local churches for the purpose of renewing determination on the part of the boycotters and interesting Negro citizens in continuing the fight, which has already made itself felt at theatre box offices.

Southern Theatres, Inc., was incensed over colored actors in "One Mile from Heaven" and the Louis Armstrong-Martha Raye sequence in "Artists and Models" and threatened to boycott Hollywood studios if they continued making "social equality" films. There is no objection, however, to showing Negro actors in menial or unflattering roles.

Since effects of the student boycott, have been felt at local theatres, the Carolina and the National which have colored balconies, are making special efforts to lure back their former patrons. Handbills have been distributed in the Negro neighborhood heralding the showing of films on an equal social basis and announcing the arrival of pictures with colored actors.

A meeting between leaders of the boycott and theatre managers is pending at which it is hoped the difficulties will be ironed out.

Stepin Fetchit Walks Out On Memphis Show

Fires Chauffeur, Almost Runs Car Over His Manager

By JAMES H. PURDY

MEMPHIS. (ANP) — Stepin Fechit and his Harlem Hit Parade with Erskine Hawkins and his orchestra closed a very successful engagement at the Orpheum Theatre on February 4. The show proved such a tremendous hit that the manager re-booked the show for an additional three days run on February 8, 9, and 10. But Stepin Fetchit walked out.

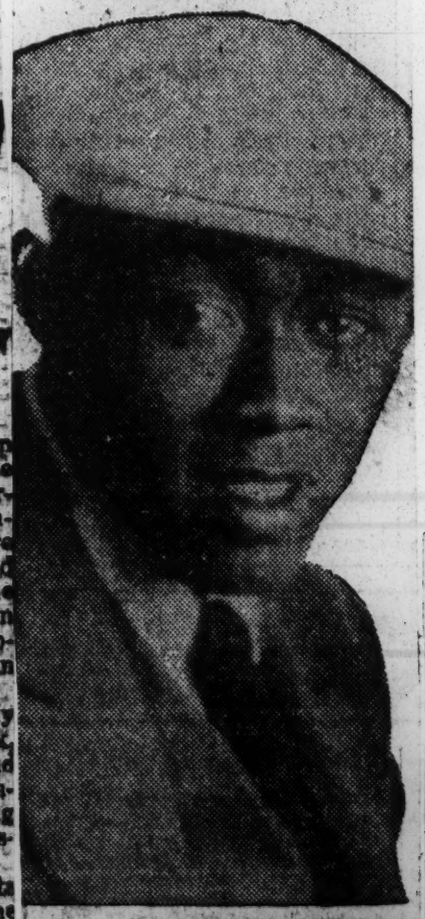
On Friday the entire company was preparing to go to Little Rock, Ark., for a dance engagement and floor show. Before leaving Memphis, Step had a misunderstanding with his chauffeur whom he discharged.

The Consolidated Radio Artists road manager was traveling in the car with Step. When Step discharged his chauffeur he also demanded that he get out of the car. The chauffeur left and went to the bus that Hawkins and band were traveling in. The actor then allegedly asked the road manager to get the chauffeur out of the bus, but the latter refused. When the manager returned to Step's car, Step drove off striking and bruising his knee and tearing his trousers.

The engagement was filled at Little Rock, and the entire cast returned to Memphis. The argument was partially settled and the theatre advertised the show for a return business. Step remained in Memphis until Saturday and left for Detroit or Chicago. On Tuesday about two hours before the first curtain, a wire was directed to Nate Evans station that owing to a wreck, Stepin Fetchit would be unable to attend or go on with the show. Every effort was made to locate and bring him back to complete the engagement, but with no success.

Hawkins, realizing the shock the public would receive, secured local talent to aid the cast, getting Emmett Grosby and Hanson's dance team and Ciola Stepto, vocalist and dancer.

Takes A Walk



Stepin Fetchit displayed all of his temperaments recently when he "walked out" on his show at the Orpheum Theatre in Memphis. He blames his inability to return to the show on an automobile wreck in which he has figured prominently on several occasions.

FOOTNOTES ON HEADLINERS

BACHELOR KING: The Albanian Parliament last week approved the engagement of 42-year-old Zog I to 22-year-old Countess Geraldine Apponyi, daughter of a Hungarian father and an American mother. Europe thereupon prepared to lose its last bachelor monarch. In the ten years since Zog proclaimed himself King of little but turbulent Albania, rumor has married him many times—to the daughter of Italy's King Emmanuel, to an Egyptian princess, to an American heiress. Each time rumor has proved false, and Zog himself once asked: "What have I to offer a bride?"



The question was prompted by the unrest in Albania, which is so continuous and extensive that Zog has been practically a prisoner in his own palace. During his ten years' reign, it has been said, he has never seen anything of the country except Tirana, the capital, and Durazzo, the chief seaport. For years the King's late mother advised her son and watched over him. Not long ago it was suggested that, should Zog marry, his wife would take over an important function of his mother—watching the kitchen lest the King's food be poisoned.

TOPS: Among the folk of New York's Harlem **Bill Robinson**, tap dancer extraordinary, is tops. In his long career as a vaudeville performer, movie actor, entertainer and dancing teacher, he has earned more than a million dollars. Most of it he has spent or given away, for, as all Harlem knows, Bill Robinson is ever ready to help the less fortunate, whether the aid be the price of a meal or the cost of a funeral. At 60 he is still able to dance as well as ever, and so income and outgo continue.



Last week the Negro Actors Guild made Bill Robinson its honorary president, thus recognizing a lifetime in show business. The guild's president started out as a child super in a now-forgotten play, "The South Before the War." He was 8 then. For the next decade or so, as he says, he "just messed around." Then he began to be recognized. Before long his dancing feet made him famous, and from some obscure source came the nickname "Bojangles." And "Bojangles" he is to his own people, who agree with former Police Commissioner Mulrooney that "Bojangles really talks with his feet."

LONG DISTANCE: Dr. Graeme M. Hammond, New York neurologist, celebrated his eightieth birthday last week by running four miles on an indoor track and then receiving his regular patients. The doctor, who smokes black cigars and drinks whisky, announced he would take up golf when he gets old. "Golf," he said, "is an old man's game and it does not interest a young fellow like me."

DEFINITION: Before the English-Speaking Union last week **Dame Sybil Thorndike**, British actress, defined war as the culmination of "little silly things, stupidness and grabbings that we let grow." Dame Sybil, now in her late fifties, urged the need for "better understanding" between races and classes. "We must see to it," she said, "that more people have the things which make for happiness." She spoke from experience gained through years of observation in many parts of the English-speaking world.



America first saw Dame Sybil—Miss Thorndike she was then, for knighthood did not come until 1931—thirty-five years ago when she was playing Shakespearean roles with the Ben Greet Players up and down the States. Since then she has appeared in most of the English classics, has won great praise for her interpretation of Mrs. Alving in "Ghosts" and has had, like all actresses, plays in which her talents were lost. To Dame Sybil, whatever the play, the stage is one of the arts, and the arts she believes, comprise "the only international institution."

JERSEY JIM: James J. Braddock, former world's heavyweight champion, announced last week his retirement from boxing. The one-time dockworker, who rose from relief to riches because of his skill with his fists, held the championship from June 13, 1935, to June 22, 1937. Recently he won a decision over Tommy Farr. "This is my farewell to active boxing," Jim announced, "a sport which owes me nothing and to which I owe everything."

EXCITING
IS The Word
For
HAITI
By Wm. Dubois
THE TOWN'S NEWEST HIT!
NEWS—"★★★"
TIMES (Atkinson)
"Anyone in quest of EXCITEMENT is respectfully directed to the Lafayette Theatre . . . Nothing so good has exploded in the midst of Harlem since the racy nights of 'Macbeth' . . . a rattling good performance."
HERALD-TRIBUNE (Barnes)
"EXCITING play on an EXCITING Negro theme . . . tremendous vitality and power . . . played with savage majesty . . . a major inducement to visit Harlem's Broadway."
JOURNAL (Anderson)
"Colorful melodrama . . . vivid and EXCITING . . . turbulent and commanding . . . the colorful intensity of tropical melodrama."
EAGLE (Pollock)
". . . picturesque and EXCITING . . . full of movement, sound and fury and in all respects a lusty show . . . beautifully staged . . . fine scenery . . . enchanting costumes . . . lighted cunningly . . . a knockout . . . the Federal Theatre has another hit."
500 GOOD SEATS 25¢
Best Seats Are Only 55¢
LAFAYETTE THEATRE
7th AVENUE & 131st STREET
Tillinghast 5-1424

Richmond, Va., Times-Dispatch
February 26, 1938

Colored Richmond On the Air

The regular Saturday night variety show will be aired at 11:30 o'clock tonight over Station WRTD. The cast headed by Teddy (Wimpy) Wood and consisting of 40 entertainers received many favorable comments for last week's show, and the improvement in standard is expected to be maintained tonight.

Personal appearances of "Colored Richmond On the Air" casts are announced as follows:

Sunday—No. 1 group at First Union Baptist Church, Elizabeth and Moore Streets; No. 2 group at Fifth Baptist Church, Harvie and Cary Streets; and No. 3 group at Capital City Elks Home, 526 North Second Street. All programs begin at 4 o'clock at the close of the Scott's church broadcast.

Monday night—No. 1 group will be heard at Pilgrim Baptist Church on Bowling Green Road.

Tuesday night—No. 1 group will be heard at Sixth Mount Zion Baptist Church, St. John and Duval Streets, and an enlarged No. 2 group will render a program at Third Street Bethel A. M. E. Church, Third and Jackson Streets.

Theatrical - 1938

Individual Troupes, etc.

Ceremonies Mark Their Induction

Amsterdam News
2-5-38
New York, N.Y.



MANY of the theatrical world's satellites attended the induction ceremonies Sunday of the Negro Actors' Guild of America. Above are, left to right, Irving Mills, a guest speaker, and some of the officers, Will Vodery, Geraldyn Dismond, Muriel Rahn, Noble Sissle, Fredi Washington, Lieut. Jesse Battle, Duke Ellington, Bill Robinson and W. C. Handy. Below, part of the audience is shown, some of whom are Edna Thomas, Mrs. Fanny Robinson, Elmer Carter, Dr. Louis T. Wright and Rex Ingram.

New Guild Inducts Its Heads Into Top Posts

Amsterdam News
1-5-38
New York, N.Y.

Amid impressive ceremonies marking the launching of an organization of great import to the theatrical profession, the first officers of the Negro Actors Guild of America were inducted into office Sunday afternoon in the clubrooms of the Grand Street Boys' Association.

With guest celebrities and prominent figures wishing the young organization godspeed, the guild and its one hundred charter members were praised for their venture into a field which needs them, the work of keeping alive the history and traditions of the Negro in the theatre, cementing closer kinship between the theatre and the layman, and extending a helping hand to the performer in whatever problem might confront him.

Pays Tribute.

Tribute was paid to the guild's president, Noble Sissle, who since the germ for the organization of the group was planted some four years ago, has worked incessantly for its formation.

The assembled group heard Sissle, in a voice quivering with emotion, pay homage to the accomplishments of Negroes whose names are ranked high in the theatrical profession—Ira Aldrdige, Paul Laurence Dunbar, George Walker, Ernest Hogan, Bob Cole, Jim Europe, Florence Mills, Richard B. Harrison and many others—as he pledged himself "to uphold the high standards set forth in the aims and purposes of this organization."

Invocation.

"I wish to thank the members of the Jewish guild, the Catholic guild, the Episcopalian guild, Actors' Fund and Theatre Authority and all affiliated theatrical organizations," he said, "who have stood side by side with us from its very inception. We are very proud to see them in our midst as godfathers at this ceremony which represents the actual birth of their Negro counterpart."

The ceremonies began with an invocation by the Rev. J. B. McIver and the introduction of Alan Corelli, executive secretary of Theatre Authority, who acted as master of ceremonies. Bill Robinson, the guild's first honorary president, was inducted by Dave Ferguson, executive secretary of the Jewish Theatrical Guild.

"Outstanding Man."

"In my estimation," Ferguson said, "Bill Robinson is the outstanding man in show business." He spoke of the charities of "Bojangles" and of his never having refused to appear at a benefit performance.

In speaking of funds under his care which were left from a previous organization, Robinson said: "I have $3,000 the judge told me I could do what I feel like with. I promised to give it to Chicago, but if you people prove to me that you are going along on the level, I'll split it. I'll give half to Chicago and turn over the other half to your guild," he promised.

Colonel Little.

Inducting Sissle was Colonel Arthur W. Little, commander of the 369th Infantry, then the Old Fifteenth, during the World War. After the introduction of Fredi Washington, executive director and secretary of the guild, telegrams and letters were read from George M. Cohan, Dan Frohman, Brock Pemberton and Mary McLeod Bethune, last being an impassioned document of encouragement extolling the guild for its ideals and proposed program.

"I want you to carry a message uptown for me," Marty Forkins, the next speaker, said. "I want every person uptown that I know—people who have worked for me at various times—to enroll in this organization, because I know it is for their good. The officers have been friends of mine for years, and I have every faith in them. I wouldn't interest myself in anything in the world that wasn't ethical."

Presents Orchids.

Former General Sessions Judge Jonah P. Goldstein, president of the Grand Street Boys' Association, installed the remaining officers present: Edna Thomas, third vice-president; Duke Ellington, fourth vice-president; William C. Handy, treasurer; Muriel Rahn, recording secretary; Lou Layne, assistant recording secretary; Elmer Carter, first vice-chairman of the executive board; Arthur Shomburg, Sr., historian, and Lieutenant Jesse Battle, sergeant-at-arms.

Elmer Carter and Walter White addressed the group and Mrs. Lillian Sharpe Hunter presented Miss Washington with a corsage of orchids in appreciation of her untir-

ing efforts in staging the recent Amsterdam News benefit show for Christmas baskets.

Broadway Bows to 'Bojangles' Once Again, Gives Him Medal

Amsterdam News 2-5-38

By LOU LAYNE.

Pausing in its jeweled majesti tride Sunday night, Broadwa loffed its gaudy top hat and blinke ts dazzling lights to the most outstanding figure in its entertainment life—Bill Robinson.

Celebrities from the famou boulevard, satellites of the sport world, and Harlem's elite filled the spacious Cotton Club while "Mayor" Bojangles was presented with the Ted Friend-Daily Mirror gold medal an award annually given to the person in the supper club world most outstanding in ability, personality and public appeal.

Flanked by Movie Stars Eleanor Powell and June Lang, Bill received the medal from Commissioner Paul Moss while Dan Healy, executive secretary of the Catholic Actors Guild, and Ted Friend, Broadway columnist who conceived the idea of the medal, formed a lineup brightened by the flashes of a dozen camera flashlights.

Scattered about the club were names as big as Broadway itself, names upon which Broadway depends for its glamour. Fanny Robinson herself was a gracious hostess to those who had journeyed down from Harlem for the occasion.

Dan Healy acted as master of ceremonies. He explained the purpose behind the award, that it was given for artistic merit in the night club world.

'I don't know of a man in the world," he said, "that merits the medal more than Bill does."

While spotlights picked them out of the crowd and applause greeted the mention of their names, Healy introduced the celebrities present. Eleanor Powell and June Lang took their bows, followed by A. C. Blumenthal and Phil Regan, the Irish tenor, who told the audience he would sing them an old Irish number, then burst into the chorus of "Bei Mir Bist Du Schoen."

Wallace Ford, of the silver screen and now in "Of Mice and Men," found the fingers of the spotlights pointing in his direction, as did also Joe DiMaggio, Jimmy Braddock, Joe Gould, Braddock's ex-manager and now business associate. Jimmy Johnston and Al Schacht, representing the sports world.

Moe Berg and Ethel Waters followed, with Miss Waters taking two encores after her first song. Sinda Glenn, an International Casino glamour girl, was called upon, and Healy followed down the line with introductions of Benny Davis, Will Vodery, Noble Sissle, Fredi Washington, Louis Sobol, the Nicholas Brothers, Marty Forkins, Rae Samuels, and Jay C. Flippen.

It was at this point that the festivities reached their height, for Commissioner Moss was then introduced to make the presentation.

"Bill Robinson represents to me an institution," he said. "He is as much to me a part of New York as the Empire State Building, and it is fitting and proper that one member of the mayor's administration should be here to represent the city. I don't think there is a person the mayor admires more than Bill Robinson."

Commissioner Moss told of Robinson's selection. With a committee composed of Billy Rose, Gene Buck, Oscar Doop, Leon Leonidoff, William C. Handy, Harry Kaufmann, George M. Bundy and Jack Dempsey, the commissioner met in the St. Moritz hotel. For an hour and three-quarters, he recounted, they tallied seven ballots, finally narrowing the field down to two persons.

"We decided," he said, "to give it to Bill—our Bill Robinson—in recognition of his outstanding artistry.

"This award stamps him not alone the king this year, but the king of all time as a night club entertainer."

Ted Friend was then introduced to tender the medal to the commissioner for presentation to the guest of honor. Miss Powell and Miss Lang were called up to the platform and Commissioner Moss pinned the award on Robinson's lapel.

Robinson had much to say in behalf of Mrs. Robinson.

"This is marked 'Bill Robinson, and Bill Robinson is going to wear it," he said, "but I'm going to let the pig out of the bag and let the person who won this medal for Bill Robinson be known—and that is Mrs. Robinson, 'Little Bo.' I'm 'Big Bo' and she's 'Little Bo.' I dance but so help me God, she won the medal.

"Ted," he said addressing Friend "this medal is not a credit to Bill Robinson, but it is a hundred thousand years of credit to the colored race by me getting it." A thunderous ovation roared corroboration.

Miss Powell was the first to offer congratulations.

"I'm proud and honored to be your friend," she said simply. And then Bill Robinson and Eleanor Powell, king and queen of the dance, formed an unforgettable picture as together they danced up and down the Cotton Club stage.

Mrs. Robinson was then given the spotlight as she and her world-famed husband ran through a soft shoe dance routine together.

"Dance just as we dance at home when we're feeling good," Bill told her, and although she is not a performer she brought down the house. Garbed in a net gown of Chartreuse green, she sparkled more than did the jade trimmings she wore.

Following that dance Robinson lost his medal, for Commissioner Moss playfully took it from his lapel and pinned it on Mrs. Robinson.

After Cab Calloway was brought to the center of the stage and he and Bill tossed verbal bouquets and jests at each other, Bill paid tribute to the vaudeville partner with whom he danced for twenty-six years, the late George W. Cooper.

"I will never do anything," Bill promised those assembled in the club, 'that will make you pick up a newspaper and be ashamed of me being crowned the king of New York."

Other introductions followed, Healy turning the spotlight on some of the Harlem celebrities present—Dr. Lucien Brown, Judge James Watson, Julian Black, John Roxborough, Dr. C. B. Powell, and William C. Handy for a second time. Walter White had left shortly before to board a train for Washington, where he is fighting for passage of the anti-lynching bill.

C. A. Alexander of the Y. M. C. A. and Elmer Carter also rose for bows.

Included in the Robinson party besides those already mentioned were Casper Holstein, Mrs. Elmer Carter, Mr. and Mrs. James H. Thomas, Mrs. Lucien Brown, Mrs. John Roxborough, Mrs. Julian Black, Lucille Armstead, Mrs. James Watson, Charles Jackson, Mrs. Lillian Sharpe Hunter, Hy Curtis, Marie McLeary, Laura Holland of Toronto, Louise Logan, Eddie Mallory, Harold and Fayard Nicholas, and their mother, Mrs. Viola Nicholas, and Al Monroe, Billy Rowe, Porter Robertson and William Clark representing the Fourth Estate.

Footlights and Flickers

By HARRY MARTIN

"My Dear Mr. Martin:

"Your column of this date is simply the last straw. Whenever you have had occasion to print any matter concerning the Number One Swing Bandster, Benny Goodman, you have been very skimpy in any praise.

"If you persist in preferring that boy's outfit whose brother has built up a reputation as a crooner, that is your privilege. As for me, I'll take a man who can stand on his own feet.

"However, when you openly express your dislike for two of the greatest exponents of rhythm, when you permit a racial difference to sidetrack you, then I'm afraid your ability as a critic is to be questioned. 'A critic'—I am quoting Webster 'is one skilled in judging literary or artistic work.' And swing music is an art. If you doubt it, try swinging out on a few bars (musical bars).

"Teddy Wilson or Lionel Hampton are so very artistic that there isn't a name band who wouldn't be glad to have them. But like you, they are afraid that the racial difference might not make a hit. Thank goodness there's one man who recognized art when he saw it and he didn't let mercenary gain-diness interfere with the development of a new phase of music. As it happened, he was well rewarded.

"Benny Goodman has been one of the greatest bands in the business and as for his enthusiasts being unaware that there are negroes in his organization, I disagree with you. Most of my Benny records are trio and quartet disks and whenever I can get hold of someone's victrola and I entertain a few acquaintances they howl for more Wilson than I've got. Yet I do not play a musical instrument.

"Mr. Martin, if you would come down to earth and mingle with some every-day ordinary local musicians who have aspirations to amount to a lot in the musical world, instead of running around seeing prevues and plays, for, after all, one man can hardly be proficient in all angles of show business, you would become less partial for art's sake.

"If I have overstepped my bounds, forgive me. You have your profession and I have mine, that of a housewife, but nevertheless even housewives are born with rhythm in their souls and prefer a good bit of swing. I'm for Wilson and Hampton all the way and I hope they stick to Benny. They can teach even the great Goodman a thing or two and B. G. is wise enough to realize it.

"With the hope that this letter is received in the same friendly spirit in which it was written, I remain

"Appeal-ingly yours,

"MRS. A. HOUSEWIFE,

Memphis."

"Dear Mr. Martin:

"I appreciate very much the stand you took concerning the censor's board cutting the best part of the Warner film. It was very un-American for a body of people to deprive us of seeing the picture as it should be shown.

"I am a colored boy. I have been reading and enjoying your column for at least five years and I and many more appreciate your broad views on issues of this sort.

"You have a lot of admirers among the colored race. I have written you once before thanking you for your views.

"Yours,

"D——. C————, Memphis."

THESE CONTRADICTORY LETTERS, typical of many which have come to this desk in recent days, constitute a perfect example of what a fellow is up against when he reports upon a controversial matter.

The writers of both missives have read a meaning into my words that was neither present nor intimated. One thinks I made a bitter attack on two able negro musicians; another believes I criticized the local censor board for cutting the same two from the picture "Hollywood Hotel." They are both wrong.

I merely recounted the facts in this particular case, including also some of the developments with reference to Benny Goodman's experiences in other instances, and I took absolutely no personal stand on the issues involved.

Now that the questions have been raised, I shall proceed to do so. I think Benny Goodman has one of the greatest swing bands in the country. That I happen to prefer Bob Crosby's band is beside the point. The Goodman's prestige speaks for itself.

Nor can there be any gainsaying the standing of Lionel Hampton and Teddy Wilson in the swing field. They are superb stylists. Nobody derives more pleasure from their work than this writer.

Nevertheless I am convinced that Goodman is making a mistake when he mixes races in his quartet. Such a practice has led to trouble in the past. It will do so again. Hampton and Wilson are good enough to have an all-negro band of their own and I would be the first to turn out for any appearance of such an organization. But it is challenging fate to present negro musicians and white musicians together.

This pillar's attitude toward censorship should be too well known to people the right to infringe upon another group's freedom of expression.

In short, this is a situation in which it is my opinion that everyone has erred, including Goodman and the Brothers Warner and the censors, and I don't like it because some guy is certain to pop up with that old war song "They Were All Out of Step But Jim." Or was it "Harry?"

P. S.—And don't call me a critic! The word is a misnomer.

Theatrical – 1938
Individual Troupes, etc.

If it were left to me, I would use the theatre as a medium of easing the relationship between black and white, and make it a basis for a clearer understanding.

I would use the theatre to elevate the colored man's viewpoint of himself, and to teach him how very valuable his relationship to the community at large might be.

EVELYN ELLIS

By LILLIAN JOHNSON

What is happening to the colored man in the theatre?

At the present time, there is not a single colored drama on Broadway or on tour.

True, several attempts were made the past year, but all of them, of which the late "Brown Sugar" was the most notable, turned into dismal flops.

The WPA groups presented several plays with little success.

It is true that certain actors are appearing in small parts in some of the major Broadway productions, and that more colored people appeared in films in 1937 than in other years.

But what of the serious drama? Are there to be no more plays such as those that made Richard B. Harrison, Rose McClendon and Charles Gilpin famous, now that these greats have passed on?

What is to become of the careers of Paul Robeson, Ruby Elzy, Evelyn Ellis, Georgette Harvey, and Anne Brown?

These questions have been given serious thought by many lovers of the thespian art, who are anxious to see the development of the theatre as a factor for good.

Paul Robeson announced a month ago that he is through with the old type of role that he had in "Emperor Jones," "Sanders of the River," and the recently released "King Solomon's Mines."

Co-Author of Play

He is now helping to write a play which will dramatize Gandhi's campaign in South Africa in 1893 on behalf of the natives of India who were there.

Mr. Robeson will have the role of a miner watching the struggle with sympathy and the surge of a new political consciousness, a decided departure from his old roles.

And this sort of thing is what is needed, for the future of the colored man in the theatre is in the hands of the playwrights, Miss Evelyn Ellis said when the question was broached to her this week.

And no one is in better position to know than she for she has been a leading figure in the American theatre for fifteen years, and for three years was under contract to the Theatre Guild.

Was "Porgy" Star

Miss Ellis was the star of the original production of "Porgy," from which the musicale, "Porgy and Bess" was written, and also appeared in such productions as "Roseanne" with Rose McClendon and Charles Gilpin, and "Goat Alley."

"The drama, as we have played it, has run its course," Miss Ellis explained. "The colored man does not break out into a spiritual at every climax, as the writers would have audiences believe, and the public has begun to realise it.

"If the colored man could be presented as he really is, we would make him interesting from a new point, which has unlimited possibilities," she added.

Miss Ellis is of the opinion that the small roles, which some of the modern playwrights, and particularly George F. Kaufman, are writing into their plays, constitute a step forward.

This same viewpoint was expressed by Miss Musa Williams and Morris McKinney, who play give the colored man a chance to come before the public in a role a little better than the ignorant fighting, alley people that have been portrayed in some of the productions of the past.

Miss Ellis also believes that the mixed cast is a good thing.

When white people, who hold the balance of power, understand us, and get used to us, they might like us, she said, and the fact that we have not been known as we really are is the thing that has held us back so long.

Miss Ellis feels that the musical stars and the comedians have done a great deal to make colored people tolerated, while this type of show went about its main duty —that of furnishing entertainment.

Write with Purpose

But drama should go further than that, she declared. It has to be serious, and playwrights should write with a purpose, delving deep into the psychology surrounding the make-up of the characters they create.

"In the past, the writers have shown up the worst in the colored man, and have even magnified his frailties. Then they have tried to evoke a certain sympathy from the audience for these shortcomings, by pointing out that he has a few virtues.

"I want that reversed," she declared. "I want the playwrights to work from the angle that 'despite these frailties, the colored man has these virtues.'

"The white audiences have never met the real colored man. They do not know him, but when they do, things are going to be very much changed."

Remedy Needed

Although she stated that the time had not come yet for a formal announcement, Miss Ellis admitted that she is working on an idea, in the hope of remedying this very situation.

Miss Ellis, who makes her home in New York, is a keen student of the drama. She praised the work of the players in "Brown Sugar," a production of this season, which closed after four performances, but said she thought the reason for its failure lay among those cited above—failure of the playwright to portray the colored man as he really is.

Variety said in its criticism of this play that such a production could interest only a limited audience, but Miss Ellis believes that white audiences can be educated to appreciate plays that portray life as it really is.

"Brown Sugar" showed only a magnified group of frailties, she pointed out, including the numbers, reefer dives, dance hall girls of a low type, and older women whose chief purpose in life was to instill cheap ideas into the minds of the younger women with whom they came in contact.

They play, "Mice and Men," now on Broadway, has one colored character, and his virtues and frailties are no better, no worse than those of the other characters in the show.

Miss Ellis, who was born in Boston, but raised in New York, believes that beauty of soul is much more necessary in an actress than beauty of face, and that pulchritude is not a necessity in the theatre.

If you have beauty of soul, beauty of face doesn't matter, she said. "I pride myself on being one of the plainest women in the theatre, as far as presonal beauty is concerned," she said.

But neither the camera nor myself agreed to that.

Likes Plain Things

"And I like plain things," she said.

A striking brunette, she wore no rouge, and her dress, made on simple, but very chic lines, was the last word in good taste.

Hats are her weakness, and the crazier they come, the better.

She likes black underwear, and subdued colors in dress, blues, browns, dark greens, and garnet. A confirmed modernist, she approves of the streamline in everything.

"But directors don't feel that way," she added. "They always dress me up in red."

Drury Opera Co. To Present "Carmen" At Y

The Drury Opera Company of Philadelphia, of which Thedore Drury is director, will present Bizet's famous opera "Carmen" in the auditorium of the Y. W. C. A., on Thursday evening, May 12. Mr. Drury is well known as the director of the opera and has had large experience in this field. The presentation of the opera will mark the first appearance of the Drury Opera Company here in several years and the event ought to attract a large gathering of music patrons. The company will be assisted by Anthony Fleming, formerly of the American Negro Ballet, The Philharmonic Orchestra, the Boy Scout Bugle and Janiveve Stakeman pianist. The local representative of the company is Dohnal Hosa. The opera will be presented by a cast consisting of forty-six well trained players.



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PRESENTATION OF AWARD TO BILL ROBINSON

SUNDAY NIGHT AT THE COTTON CLUB



NEW YORK, N. Y.: Tomorrow (Sunday Night), Jan. 30th, at the Cotton Club, 48th St. & B'way, Bill Robinson will receive the Mirror-Ted Friend Award for Outstanding Artistry in the field of entertainment. The Award will be presented by the distinguished committee who selected "Bojangles" for this much coveted honor. A host of celebrities from stage, screen and radio will be present to join in the festivities.

Footlights and Flickers

By HARRY MARTIN

"Dear Mr. Martin:

"Just a few lines to let you know my sentiments on the censor board action taken against Benny Goodman's swing quartet in the recent picture 'Hollywood Hotel.'

"It seems to me that the present board is both irresponsible and unable to explain their actions in a sensible manner.

"For instance they claim the reason for cutting the scene showing the quartet in action was that the four some contained two negro artists who had been placed on an equal plane with the two white musicians in the picture.

"I was one of the many disappointed fans who paid my admission in anticipation of seeing the quartet at work. It is not the money involved, but the principle of a group of censors getting first peep at a picture, then cutting it for no good reason at all. They say that the scene was not lewd, vulgar or overbearing in the least, only that it placed two colored musicians on even keel with Benny Goodman and Gene Krupa.

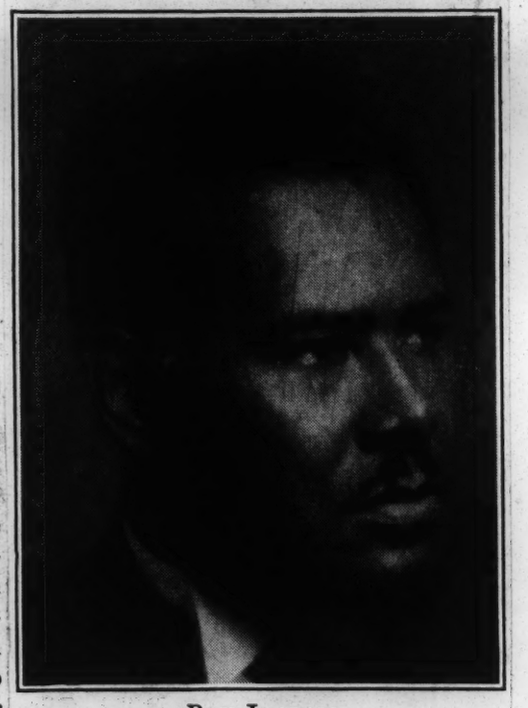
"If I remember correctly, Louise Beavers, the great colored dramatist, appeared in a picture with Claudette Colbert and Warren William ('Imitation of Life') on an even keel—and it was permitted to be shown! Little Farina (Our Gang) is always scampering over the Loew's State screen with Wheezer and Alfalfa. Old Satchelmouth (Louis Armstrong) played trumpet with Martha Raye yodeling in the same scene ('Vogues of 1938'). Many a time Stepinfetchit has appeared in the same picture with white artists and given swell accounts of himself. Bill Robinson is another who never fails to please his audience.

"I think the Memphis public deserves an apology from the censor board, with a promise that such foolish and naive actions as they have shown in the past be bettered in the future.

"ABE BLUMENFELD.
"1660 North Parkway."

(Note: Space limitations prevent publication of a similar letter from Robert Gwinner, Canton, Miss.)

The Bourbons Got the Blues (by Carlton Moss & Dorothy Hailpern; produced by the Negro Cultural Committee) was a loose-limbed propagandist revue dramatizing the Negro's long struggle



REX INGRAM

. . . delivered a speech in 1852.

against oppression. Enjoying the Sunday-night services of such Negro stars as Bandleader Duke Ellington, Actor Rex Ingram (*Haiti*) and Actor Frank Wilson (*All the Living*), *The Bourbons Got the Blues* waved its arms excitedly but only shuffled its feet. Besides using a bare stage, the show reduced most of its sketches to dry monologue: a six-scene, one-man drama describing the abortive South Carolina slave insurrection of 1822 led by Denmark Vesey; a two-scene, one-woman picture of The Bronx's notorious Slave Market where Negro domestic workers, standing on street corners, sell their labor at starvation wages; a long, florid speech delivered in 1852 by famed Negro Abolitionist Frederick Douglass (Rex Ingram).

Short on comedy, *The Bourbons Got the Blues* got its chief bounce from a satiric ballet summarizing the Senate filibuster against the Anti-Lynching Bill. Blaring out, through a loudspeaker, verbatim excerpts from the speeches of Senator Ellender and Bilbo, prancing about in a good deal of pantomimic horseplay, *Filibuster* slid now & then into a fancy-tickling moment, as when a whole stageful of Senators suddenly started playing with toys.

Theatrical — 1938
Individual Troupes, etc.

If You Can't Sing, Dance Or Whistle, Don't Go To Paris

"Brick Top's" Big Apple Is Swanky Spot

Former American Tells About Chances of Negroes In Europe

By MARVEL COOKE

"Honey, if you can't sing, dance or whistle, France is no place for an American," Brick Top, for more than fourteen years now the toast of Gay Paree, told Mrs. Lillian Sharpe Hunter, business manager of The Amsterdam News, recently in an intimate interview at the famous Big Apple where she is manager.

Years ago, if you hadn't done Brick Top's in the famous Montmarte section, where life is gay and entrancing and colorful, you just hadn't done Paris. There's where you ran into lords and ladies and dukes and counts and earls. To them Brick Top was not just another entertainer. She was their friend, champion and confidante.

Today, if you haven't done the Big Apple where Brick Top reigns supreme, you haven't done Paris.

Always Stop At Big Apple

"Why, do you know," Mrs. Hunter commented on her return, "buses touring the Montmarte district, always stop at the Big Apple and the conductor describes the Negro revue at Brick Top's."

The famous entertainer, whose own name, Adah Smith Du Conje has long since given way to the colorful sobriquet which she earned because of the hue of her hair, first went to Paris in 1924.

She hadn't intended to stay. It was her first trip and somehow, America was very dear to her. Always close to her mother, Mrs. Hattie Smith, who lives in West Virginia, and her sister, Mrs. Blouzetta Lowery, in Chicago, it wasn't an easy thing to pull up stakes and start all over again in a new and strange country.

But her success was so immediate and so lucrative that it would have been foolhardy for her to allow sentiment to stand in her way. In America where she was just as talented—just as clever—just as radiant, she would have been buried in some Negro show or in some fly-by-night cabaret for years. But she met no discrimination in Paris. There she was not judged by the color of her skin. She was a clever entertainer and soon the gay city was at her feet.

Her fame spread, even back to America, the country she deserted because she wasn't given the break her talent warranted. Along with European royalty, members of America's "Sixty Families" fell under her fatal spell.

Even when financial reverses came, as they came a few years ago to almost everyone in the amusement world, there was still a place for Brick Top in Paris. When Adelaide Hall and her husband left the Big Apple, which they opened, there was only one person who could have put the place over. That was Brick Top and soon all of her friends began streaming into the cabaret which has become the most famous spot in Montmarte.

Several years ago, the entertainer purchased a rambling, ten-room chateau in Bougoival, just twenty minutes from the heart of Paris. Her garden, which occupies the equivalent of four city blacks, is one of the show places of the countryside. It is a riot of color and beauty.

Chevalier Is Neighbor

Her next door neighbor and close friend is Maurice Chevalier, whose rise from a waiter to one of the most loved stage, screen and radio stars in the world is a story in itself.

"The most outstanding quality about Brick Top, and really the secret to her success, Mrs. Hunter said, "is the bigness of her heart. Despite her phenomenal success and the countless millionaires she knows intimately, she has never forgotten her Negro friends. She has never gone high hat.

"It is a well-known fact that she has done more for Negro entertainers who have met reverses in France than any other person. When she entertains, her guests are not only titled personages, but all of the Negroes she knows in Paris. 'These are all my friends', she says."

Is Intimate Spot

The Big Apple is right in the heart of Paris' famous Latin Quarter, on Rue Piqualle near the corner of the famous Rue de Clinchy where jaded sophisticates commune. It is a small, intimate place—not gaudy, but yet colorful, its dull reds and mahogany lending it an air of grandeur. On one wall is painted a huge, luscious apple.

On the other, a lovely, soft featured, golden brown Negro girl wearing a sunbonnet. That is all. Nothing to hit you in the face, but yet brilliant.

Brick Top doesn't make her appearance until about 11:30 p. m., when the crowd starts streaming in. From midnight until 6 or 7 o'clock in the morning, the Big Apple is alive with gaiety and life and laughter. It needs only the hand of Brick to wake it up. It goes back to sleep as soon as she leaves."

True Entertainment

The floor show is true entertainment. It doesn't depend upon gorgeous settings and costumes to put it over—but rather upon sheer artistry.

"Myrtle Watkins who alternates with Brick Top as 'emcee'," explained Mrs. Hunter, "is one of the cleverest singers and dancers I have ever seen."

She went to Europe nine years ago and is now married to an East Indian, Lall Singh. She has accepted the Hindu faith, and in the streets, she affects Eastern garb. And then there is J. Arthur Gaines, a concert artist, who is currently featuring "Because You Came to Me," the spirituals, "Heaven, Heaven" and "I've Got a Robe," and "Is It True What They Say About Dixie." And, too, there is James William Houston, "tapping his way to happiness."

Senegalese Are Stars

The special attraction is the team of Bingo and Bungo, natives of Senegal, who dance the Big Apple as it is done in Kamerun in native costume. They accompany their wild dancing with tom-tom music and sing in their native tongue.

"They have been in Paris only for a short time," Mrs. Hunter said, "and are still unfamiliar with the ways of Western civilization. During the second part of the show, they appear in full dress and execute a clever tap routine. You never believe that they are the same men."

Three players in the six-piece orchestra are American Negroes. The others are white. Maceo Jefferson, well-known in the amusement world in the country, is the leader.

Many of her friends have been wanting Brick Top to come back to America to work. Whether she will or not is still a question. She will, however, definitely be in America this winter.

"She has been invited to Florida to spend some time this winter at a millionaire's mansion, and when she does, she will probably look over the field.

THE DANCE: COMEDIANS

A Glance at a Rich and Undervalued Vein In the Choreographic Field

By JOHN MARTIN

THE September issue of Theatre Arts Monthly, bearing the subtitle "In the Service of Comedy," devotes its pages to much delightful material on the gayer side of theatre practice, but except for a passing mention of Bill Robinson and Fred Astaire, gives no space to the matter of choreographic wit and humor. No doubt this omission is to be laid to the fact that any real discussion of the subject would demand a full issue in itself, but, at any rate, here is an idea for some enterprising dance magazine to take up before Theatre Arts gets its second wind and thinks of doing it itself.

Of recent years, for all that the dance has made a record for establishing itself as a serious art, there has been a wealth of genuine comedy achieved, ranging all the way from good, lusty slapstick to the higher levels of sophistication and satire. All the while that the halls of learning have been welcoming the dance as an educational medium, that there have been agitations about visualizing Beethoven and Brahms, about percussion accompaniment, about the unconscious humors of surrealism, about "social content," abstraction and distortion, the unquenchable spirit of the clown has continued to prosper mightily.

Not only prosper, indeed, but invade the precincts of the tragedian himself, for it is a noteworthy fact that some of the best comedy that the dance has produced has come from the same sources that have furnished also some of the most memorable work in a sober vein. Argentina, Graham, Fokine, Humphrey, Jooss, Massine, none of them names that immediately suggest riotous mirth—have all done distinguished service to the comic muse, as a fillip to the memory will make clear.

"Dark Sands" to Harlem



A dramatic scene from "Dark Sands" the new picture starring Paul Robeson, the greatest Negro baritone in the world. This mighty drama of the great Sahara Desert and the soul stirring songs of Robeson will be the screen fare at the Apollo Theatre next week beginning Friday. The stage show features Erskine Hawkins, his band and big revue cast.

"Christophe"



Canada Lee, who replaced Rex Ingram in the role of General Christophe in the WPA Federal Theatre hit, "Haiti" by William Du Bois. Still thrilling large audiences at Daly's Sixty-third Street Theatre, "Haiti" reached its one hunded and fiftieth performance last Saturday night chalking up an attendance record of more than 91,400.

Hall Johnson Drama Seen By 29,038

By FAY M. JACKSON

LOS ANGELES, Calif.—Breaking all-time attendance records for Los Angeles Federal Theatre productions, "Run, Little Chillun," the sensational Negro folk drama by Hall Johnson, currently showing at the Mayan Theatre, played to standing room only on last Saturday night.

Reports issued by the Project reveal that 29,038 have seen the show since its opening July 22. This number surpasses any previous production featuring Negro players and is far ahead of many Broadway success with renowned actors and actresses, that have come to the West Coast in recent years.

Remarkable talent is displayed by the cast of 150 actors, singers and dancers of the Negro Unit in this drama with music that depicts the full qualities of racial entertainment.

There is some beautiful music in Johnson's arrangements of the Negro spirituals. Typical African dances are executed by Janet Collins, Onest Conley, Graham Fain and others.

The dramatic plot, which is built around a phase of elemental deep South life, is made genuinely impressive by the fine acting by Iuby Elzy, Jess Lee Brooks, Cleo Desmond, Olive Ball, Gertrude Saunders, Myrtle Anderson and others.

South Carolina Honors Its Native Daughter, Nina Mae McKinney

COLUMBIA, S. C.—Nina Mae McKinney, who has gained national and international fame as an actress of screen and stage, last week was honored by her native state.

Miss McKinney, a South Carolinian by birth, having been born at Lancaster, S. C., was named the first honorary member of the Nina Mae McKinne, Literary and Dramatic Club, an organization to promote art, drama and music among young people.

Miss McKinney is planning to visit her home state in the near future. However, her present engagement calls for her services in Hollywood where she is to appear in an all-colored picture, "Gang Smashers," and several others.

An important feature of the club is its intentions of featuring such living artists as W. C. Handy, Miss Marion Anderson, Miss McKinney, Miss Etta Moten, Jimmie Lunceford, Ethel Waters, Louise Beavers Fredi Washington, Bill Robinson, Marion Egbert and others.

It is also the purpose of the club to introduce outstanding members of the Negro Actors Guild as an inspiration to the high school boys and girls of the state with talents in drama, playwriting and other arts.

The club will sponsor auxiliaries throughout the state with Columbia its headquarters. Arthur Williams, Jr., is its president, who is associated with a group of young people making up its official staff. George Hampton, publisher of the Palmetto Leader, is its official State representative.

More Honors



NINA MAE McKINNEY

Savannah, Ga., News
September 18, 1933

Race Film Colony Is Established In London

LONDON, (ANP)—Brought here by Zoltan Korda, director-brother of Alexander Korda, for realism in "Sanders of the River," over 250 Negroes have established a film colony.

They were recruited at distant empire ports. More than 500 were originally brought here. The 250 to remain have received motion picture work in "Elephant Boy" and "The Drum," with many currently working in "The Four Feathers."

COLORED WPA CAST TO PRESENT PAGEANT

"America Sings" Will Be Given Columbus Day

"America Sings," a pageant including more than a hundred people, will be presented on Columbus Day, October 12, by the colored WPA workers. The story was written and the music selected by William Glover, project music consultant. The cast will be under his direction. In the cast will be both singers and dancers and the production is expected to be spectacular and interesting artistically.

The place where it will be given has not yet been determined. Arrangements will be made for a white and colored audience, the entertainment being open to the public.

Theatrical — 1938
Individual Troupes, etc.

Nina Mae McKinney Retains Her Allure, Says Earl Morris

By EARL J. MORRIS

HOLLYWOOD, Sept. 22—Nina Mae McKinney, whom many of her severe critics said was through, is not through by a long shot. She started her first day on the Million Dollar lot Tuesday to have the starring role in "Gang Smasher" which will be directed by Leo G. Poplans, associate producer over at the Million Dollars Studios. In addition to this the glamorous lady is being sought by both Paramount Studios and MGM.

Her critics have likened her to Delilah, Lilith, Salome and even like Hall Johnson's Sulamai. They claim these and many more and stated that she was definately through as a film actress in America.

But Ralph Cooper imported her here to Hollywood and it seems that the toujour gai and glamorous lady has embarked on another screen career. Nina Mae McKinney has all of her allure, magnetic charm and is a distinct Hollywood personality.

It is believed that Miss McKinney will also appear in other Million Dollar Pictures.

Haiti Praised By Randolph Edmonds

Canada Lee, Star, To Bid For Movie Fame

NEW YORK, N. Y.—S. Randolph Edmonds, an authority on American drama who recently arrived from Dublin, Ireland, witnessed a performance of "Haiti," the WPA Federal Theatre production at Daly's Theatre, 63rd Street, east of Broadway. He was greatly impressed with the play and feels that it is a great step forward in the development of Negro drama in this country.

Mr. Edmonds, founder of the drama department at Morgan College in Baltimore, Md., and at present head of the drama department of Dillard University in New Orleans, has been studying at the Abbey Theatre in Dublin for the past year. While abroad, he lectured on the American drama in Ireland, France, and England.

Canada Lee, who recently took over the role of General Christophe in the WPA Federal Theatre's "Haiti," after Rex Ingram, de Lawd of "The Green Pastures" found greener pastures in Max Gordon's "Sing out the News," is contemplating an operation to remove a cauliflower growth on both ears.

Canada, who was once the leading contestant for the world's welterweight championship, is seriously contemplating a movie career minus his cauliflower ears.

Charles Taylor, actor with the Negro Unit of the Federal Theatre Project, returned from a vacation in Newport News, Va., on Monday, September 12. Mr. Taylor, who has appeared in the WPA Federal Theatre productions of "Walk Together Chillun," "Turpentine," 'Noah,' and "Horse Play,," was assigned to an important role in the Negro Theatre's forthcoming production "Androcles and the Lion."

CREATES NEW DANCE

Archie Savage, a dancer with the WPA Federal Theatre's Negro unit, is the creator of a new dance called "The Jump Jump." Mr. Savage explains that in the new dance "you step aside, and jump three times like a frog."

Little Jean Rosa Childress, age 3, whose father plays the role of the crippled "Jacques" in the WPA Federal Theatre's production "Haiti" at Daly's Sixty-Third Street Theatre, begged her mother to take her to see her dad do his stuff on the stage.

In the last act of "Haiti," Alvin Childress (her father) is caught spying on the French, and is swiftly sentenced to the "wheel." It was at this point, when Childress presumably falls dead, that eJan Rosa couldn't take it, for with a howl that rocked the theatre, she made it clear she wanted her dad alive if possible. It was not until Jean Rosa was taken backstage and given a mello roll by her dad, that she began to smile.

FATS WALLER 'SHORT WAVES' TO AMERICA

NEW YORK CITY, Sept. 22—Enthusiasts of the short wave sets here were greeted by the cheerful pianoing and patter which are synonymous with the name Fats Waller, last week. Teamed with Adelaide Hall, Waller was on for a special 15-minute relay brought to America via NBC.

He leaves Great Britain to do a few piano warbles for the same studios.

This duo has also been getting together at the HMV studios for some very fine recording work over in London. Two of the numbers waxed were "I Can't Give You Anything But Love," and "That Old Feeling," with Fats doing his ivory-tapping on the organ.

Still using the organ as his piece de resistance, Waller made six recordings of Negro spirituals, with a vocal and non-vocal of each. "Deep River," "Glory Road," "Water Boy," "All God's Chillun Got Shoes," 'Go Down Moses" and "Lonesome Road" were the tunes. Possibly Fats may find time before

Columbia S. C. State
September 25, 1938

Negro Club Is Formed

High School Graduates May Secure Literary and Dramatic Training

The Nina Mae Literary and Dramatic club is a new venture by some of Columbia's best talent among Negro high school graduates. The Columbia club is being sponsored by the Palmetto Leader, Negro journal of which George H. Hampton is publisher.

The club is named in honor of Nina Mae McKinney of Hollywood fame. Nina Mae is a native of South Carolina. She was born in Lancaster and went to Hollywood where she became a screen artist.

The Columbia branch of the Nina Mae McKinney Dramatic club is encouraging the organization of clubs among high school seniors in all sections of the state and through this medium hopes to collect the best talent for literary attainments. The chain of clubs organized in the counties will be affiliated with the Columbia branch under direction of George H. Hampton. They will sponsor jointly the programs of a statewide nature.

These clubs are not organized to make money but are of a eleemosynary nature, being developed to offer an outlet for training in art, theatrical performance and music, it was said.

The Columbia branch is composed of the following listed officers: Arthur Williams, Jr., president; Otto Johnson, vice president; Esther Simmons, corresponding secretary; Edna Cooper, financial secretary; George H. Hampton, treasurer; Amelia Outen recording secretary; Sallie Howard advisor, and the Rev. Daniel Zeigler chaplain.

The committee chairmen of the Columbia club are: Willie Smith, publicity; Benzina Blocker, program Catherine Martin, play; Edgar Thompson, music; Joseph Wilson, constitution; G. H. Hampton, finance; Catherine Watson, costume.



This is the scene from "Sing Out the News" they call, and sing, "F. D. R. Jones, the Man of the Year." The inset is Philip Loeb, dimly recognizable as a Certain New Yorker, in the sketch named "Up, Fiorello."

Lucas and Pritcha

Theatrical — 1938
Individual Troupes, etc.

War Scare May Chase American Negro Actors Away From Europe

And Among Returning Stars May Be Valaida Snow, Back on Top

HIT AT PARIS CAFE

Talented Performer Fought Her Way Back After Tough Breaks

By ST. CLAIR BOURNE

With the tread of Mars, the war god, sounding ever louder and louder all over Europe, citizens of the United States are being warned to leave the continent at the earliest opportunity. The first outbreak of the impending hostilities will mark the cessation of a number of American activities over there which have flourished in the past several years.

To followers of the theatrical profession over here, the possibility of a mass return of the colored performers who have been headlining in the gayest spots in continental capitals also brings to mind the story of Valaida Snow. Because Valaida, overcoming a series of blows by fate, is riding the crest in Europe.

Billed as the "Star of Stars," the shapely brown-skinned former Broadway star is appearing in front of a white orchestra at Le Grand Jeu, one of the famed Montmarte's most popular dawn rendezvous, and cafe society of the French capital has hailed her as "tops."

European night lifers are quite accustomed to entertainers mixing racially but in America the color bars still prevent a major obstacle to any such setup as that in which Valaida operates at present. It is that, more than her actual talent which has again restored her professional rating on this side of the ocean.

Even the race prejudice of this country, however, cannot hide the extraordinary talent which lies in the lovely body of the lass from Washington, D. C. It was her singing and dancing and mastery of every instrument in the average band which catapulted her to her first successes over here.

She started in show business when she was very young and won her way to the top ranking of a nationally known star. She is best remembered for her appearances in such productions as "Blackbirds," "Rhapsody in Black," and the Cotton Club revue both in New York and in Los Angeles.

A vicious turn of circumstances beset the comedy entertainer, however, and gossip behind the footlights usually feels that it began about the time of her marriage to Ananias Berry, one of the famous Berry Brothers, the juvenile dancing team. For a short time after their marriage, Valaida and Ananias worked together on the stage but before long, he took an engagement in the West while she came on to New York.

Ugly rumors of all sorts, the usual aftermath of any apparent rift between two prominent people, soon made their appearance but neither of them had anything to say about it.

A few intimates who claim she talked freely to them have claimed that her despair at the unfortunate turn of events moved her to take the European trip. Whether it is so or not, is not really known but about two years ago, she made the crossing.

Ill luck seemed to have taken the same boat because frequent reports coming back placed her in all sorts of difficulties. At one time she was said to be in financial straits and on another occasion difficulties wth the European authorities were rumored in connection with her.

Through all of this Valaida seems to have retained her talent and ambition, however, because Mrs. Lillian Sharpe Hunter, business manager of the Amsterdam News, on a trip to the continent this summer, found Valaida headlining at Le Grand Jeu and occupying a high place in the colony of colored performers in Paris.

Valaida, reports Mrs. Hunter, is a great favorite at the cafe, where she makes it a point to entertain Negro visitors to the French capital, and lives comfortably in a cozy little apartment in Paris.

Depression Had a Silver Lining For Arnold Wiley

Tender-Hearted Gendarme In WPA's "Haiti" Has Colorful Career

ARNOLD WILEY, who plays the hard-boiled but essentially tender-hearted gendarme in the WPA Federal Theatre Project's "Haiti," was musing over his scrapbook in his dressing room at Daly's 63rd Street Theatre, off Broadway, just before the drama closed out the other night.

"The depression seems to have had a silver lining after all," the soft-spoken Wiley remarked, complacently lighting a cigarette as he settled back in his chair to summarize his views of the theatre.

"Let's take a look at that scrapbook," said Louis Sharp, who plays Toussaint L'Ouverture in "Haiti." "You know," continued Sharp, "I have never kept a scrapbook during my entire stage career. I have always felt it would give me a kind of nostalgic feeling to look back at rosy criticisms. Can you imagine what would be the plight of talented Negro performers, if no Federal Theatre Project was in existence?"

Scored Big Success At N. Y. Hippodrome

Sharp picked up Wiley's scrapbook and started thumbing the pages.

Just look at those billings," he remarked: "Scored a big success at the Hippodrome Theatre (New York) and Strand in Hartford, Conn." On the same bill with Weber and Fields, the Trenton Evening News had this to say, "And speaking of tap dancing there was one on the bill that more or less excited the jaded appetites of Trenton theatre-goers." "Radio star at Golden Lily (Chicago), Arnold Wiley, the champion trick pianist and record artist, is doing his specialty on the floor of the beautiful Golden Lily Cafe." "Arnold Wiley, record star and radio artist, who is fast winning a home in the hearts of radio fans as 'Green Timber.'" From the Illinois Democrat, "Arnold Wiley, the Brunswick recording star, who is now a feature on the air with 'Jack and his Gang' during the all - Negro hour from Station WSBC (Chicago), plays the part of 'Timber.'" Radio Station WJKS (Gary, Ind.) in a three-sheet billing said: "Tune in Radio Station WJKS Monday, June 24th between 2 and 3 p. m., and hear Arnold



ARNOLD WILEY

Wiley in 15 minutes of piano and song hits."

Bessye Bearden in her famous 'Around New York' column, wrote, "Arnold Wiley, is now in Philadelphia, Pa., and his tap dancing seems to be a hit. His engagement is indefinite." On a Brunswick Recording list, were noted the following recordings by Arnold Wiley, "Dixie Drug Store Down on Missouri Street," and other side, 'You'd Better Not Go to 35th and State No More." "Windy City," and many others too numerous to mention. These recordings were all original compositions by Mr. Wiley.

Sharp Evidently Doesn't Like ze Scrapbook!

"Sorry, old top," Sharp retorted, "I must go on. I told you in the first place I did not like scrapbooks."

Arnold Wiley was born in Madrid, Mo., the son of Richard and Mary Wiley, talented musicians. Their act, known as "The Louisiana Lukes," played the better vaudeville theatres from coast to coast. It is of no small wonder then, that Arnold Wiley who slept most of his young life in the top drawer of a vaudeville trunk while Pa and Ma were filling engagements on the stage, hankered for the tinsel and bright lights from a very tender age.

Mr. Wiley has worked as actor, composer, radio broadcaster, radio script writer and phonograph recording artist.

SHOWN COMING OUT

to lead her white orchestra in Paris' famed Le Grand Jeu cafe, Valaida, one-time Broadway queen who fled the ill-luck which dogged her in the United States, now rates among the top-notchers in the gay European capital. The looming war clouds over the continent, however, threaten to send her and many other Negro stars back to the United States.

10-1-38



ACTRESS SAYS RALPH COOPER ATTACKED HER

Nina Later Denies Story To Hollywood Newsmen; Scandal Stirs Talk

10-8-38

By Lawrence F. LaMarr

Hollywood, Calif., Oct. 5—The Afro-American portion of Hollywood was shocked to its heels last Thursday when news of an alleged beating of one of its favorite stars at the hands of an executive of a motion picture concern reached its scandal attuned ears.

Nina Mae McKinney, petite cinemactress and artist of international note, was the reported victim of the assault. To her friends that included Gladys Bentley and Evelyn "Hot Shot" Burwell who arrived at the home of the actress shortly after the alleged beating, Miss McKinney related her horrible experience supposedly at the hands of Ralph Cooper, veteran actor and an executive of the Million Dollar studios where the actress is under contract.

Started Over Song

Miss McKinney told friends that an argument developed between her and Mr. Cooper at the studio over a song she was slated to sing in a forthcoming film story.

The actress is said to have refused to sing the number because she thought that her voice was not capable of matching her acting and might hurt her reputation at the box office.

The refusal and the argument that ensued, she claimed, resulted in her being struck a blow alleged by Cooper that felled her. She then told her friends that the studio official ejected her from the lot.

A representative of a press service called upon the actress the following day, but was refused permission to see her because of her physical state. A houseboy informed the news representative that the actress was confined to bed "under doctor's orders." It was learned that Miss McKinney had been waited upon twice by Dr. Clifton Gordon.

Tell of Conference

Harry Popkins, president of the Million Dollars Production company, which has Miss McKinney under contract to play a stellar role in that studio's forthcoming pictures titled "Gang Smashers," called the actress into his office Friday for a "conference" on the matter. It ended, it was alleged, with Miss McKinney assertedly changing her story' and denying to newsmen that there had been any disturbance at the studio.

It is understood the actress only became placated when Popkin agreed to dismiss Cooper. Miss McKinney who resides at 5001½ South San Pedro street, said she expected to start work on the picture October 11.

Theatrical — 1938
Individual Troupes, etc.

Patrons Have Paid $6 A Seat To Hear Eusebia Cosme, Who Is Cuba's Greatest Actress

Her Chocolate Complexion, Big Eyes and Contagious Smile Make Her a Striking Figure—Cuba Loves Her Like America Does Ethel Barrymore—

GAVE PRIVATE RECITAL FOR HAITIAN PRESIDENT — VISITING IN NEW YORK.

By EDGAR T. ROUZEAU
Staff Correspondent

NEW YORK, Sept. 8—The world, after all, is quite roomy when one stops to think that so few Americans have ever heard of Eusebia Cosme (pronounced You-say-bia Cos-may) when most Cubans love in the same manner that most Americans love Catherine Cornell, is still on the safe side of 30, with Ethel Barrymore, Helen Menchen, only five years of experence behind her, and the patrons are already paying as high as $6 a seat to see her. She specializes in interpretative recitals in costume, featuring the work of Negro poets. Critics assert that she runs the entire gamut of human emotions and is equally proficent in all.

Jane Cowl and Margaret Anglin.

In short, Eusebia Cosme, chocolate-complexioned and with great big eyes and a contagious smile, is Cuba's premier dramatic actress. But inasmuch as Cuban drama is still in an embryonic stage, she has had to fall back repeatedly on her great ability as a dramatic reader, and it is in this characterization that she is best known to audiences in Cuba, Porto Rico the Republic of San Domingo and in certain South American countries which she has included in her tours.

She has been featured repeatedly at the Pro-Arte Musical in Havana; a place comparable to New York's Carnegie Hall, the Comedie Francaise in Paris or the Teatro Escala in Milan. It is the highest cultural center to which any Cuban actress or recitalist can aspire. She broke the house record at the Teatro Municipal in Peurto Rico, and she was called back for a return performance at the Teatro Nacional in Caracas, Republic of Venezuela. In Haiti she gave a private recital for President Stenio Vincent and members of his cabinet.

Miss Cosme is comparatively young for the tremendous amount of success she has enjoyed. She is unable to digest enough English overnight so as to enjoy the poems of Langston Hughes Paul Laurence Dunbar, Zora Neale Hurston, Countee Cullen and others. Someday she hopes to overcome this handicap in such a convincing manner that she will be able to use their works for American recitals.



CANADA LEE,
who replaced Rex Ingram in the role of General Christophe in the WPA Federal Theatre's hit "Haiti," which reached its 150th performance on Saturday night, chalking up an attendance record of more than 91,400

'The Mikado' Rates As Season's Best

Reviewer Pleased With Singing And Acting Of Cast

By NAHUM DANIEL BRASCHER

"It Can Be Done." It is being done in Chicago. The supreme achievement in Federal Theatre production is now in Action—with a capital "A"—at the Great Northern theatre.

After several months of intensive rehearsal, the premiere of "The Mikado," produced with a cast of more than 100 men and women, took place Sunday night before a crowded auditorium of theatrical and musical lovers. The spontaneous reaction of the great gathering, from the time of the overture, played with an augmented orchestra under direction of Edward Wurtzebach until the final chorus, spontaneous applause and sincere appreciation continued until the final chorus. The entire audience remained to the end and there were seven curtain calls at the close.

Nothing Like It

There has never been anything anywhere just like the present edition—1938—Mikado. Sparing none of the fine operatic themes of the great production, Harry Mintern, director, and his efficient staff of associates, have given sparkling life to a production already famous in music lore. The vocal direction of Miss Viola Hill; dances by Sammy Dyer and Hazel Thompson Davis; and "Swing" arrangements—and they've got something there—by Genthry Warden, produce a measure of genuine enjoyment seldom experienced in any theatre. Often on "opening night" there is a slip. The Mikado opening night made a perfect score. One might imagine the production had been in operation for months.

Scenery and Lights Lovely

The two scenes, "A Coral Island in the Pacific," and "The Town Meeting Place on the Island," are lovely and the lighting effects are so beautifully perfect that one feels he is really in the locale of Pacific sunshine and moonlight.

The scenes are by Clive Rickabaugh and lighting by Oscar Ryan. The "Swing" orchestration is by Charles Levy. These men deserve praise. No private producer would have risked his "roll" on a stupendous production of this nature, and yet I predict this production will demonstrate to the nation that audiences will go to the theatre, and see living people perform, and that it will not only have a long run in Chicago, but will equal "Green Pastures" in general interest nationally.

The principals, Maurice Cooper, Lewis White, Herman Greene, William Franklin, Boucree, Frankie Fambro, Mabel Carter, Mabel Walker and Edward Fraction, added new glory to our dramatic and musical achievements.

Greene Is Star

Herman Greene, as Ko-Ko, comic intelligent and of good voice, was the highlight producer of relaxing emotions. His subtle but persistent comedy, filtering through the entire production, is like the whipped cream a-top of a good old fashioned, home made strawberry shortcake. The audience enjoyed his work.

Maurice Cooper, as Nank-Poo, in belltone tenor voice, not only stirred the soul of his sweetheart, Yum-Yum—Gladys Boucree—but sent his radiations of soul out into the audience with electrifying effectiveness. And, Miss Boucree, a well-known singer of national reputation, felt the occasion of a new day in the field for which she was trained many years, and has delighted audiences in several countries with her excellent voice.

William Franklin, as Pooh-Bah, added to the faith of his discoverers, in remembrance that he, last season, was selected to play the principal role in Aida, with the Chicago Civic Opera Company. Lewis White, whose voice all Chicago music lovers always enjoy, demonstrated his versatility, not only in singing but acting. Mabel Walker, as Katisha—Evanston's gracious gift to the world of music—trained in concert, scored in opera with her lovely voice.

Then, too, the chorus singing, superlatively responsive in melody and knowledge of effects, will ever be remembered as inspiring and joyous.

One of the true inspirations to me is in my knowledge of the fine ambitions of so many of the men and women, trained in the best schools and colleges of the country, and fitted for the very work they are so efficiently doing, but present national economic conditions had to open this new "Door of Opportunity" for them. These people are not amateurs, novices. They rise to the occasion because they love their work, and because they have the vision of a new day for demonstrating to the world their ability to bring entertainment and appreciation to the American public.

"I could see it three times and still enjoy it," said Clarence Cameron White, internationally famous violinist, who was present first night. That sums up the feeling of hundreds of others.

Congratulations, unstinted, are in order.

"THE MIKADO"

Comic opera in two acts. Book and lyrics by W. S. Gilbert; music by Sir Arthur Sullivan, with swing adaptations by Genthry Warden. Directed by Harry Minturn. Presented by the Federal theatre at the Great Northern theatre, Sunday evening, September 25, 1938.

THE CAST

Nanki-Poo.....Maurice Cooper
Pish-Tush.....Lewis White
Ko-Ko.....Herman Greene
Pooh-Bah.....William Franklin
Yum-Yum.....Gladys Boucree
Pitti-Sing.....Frankie Fambro
Peep-Bo.....Mabel Carter
Katisha.....Mabel Walker
The Mikado.....Edward Fraction

DANCERS: (boys) Asa Barnes, Jack Wright, James Harris, Martin Logan, Paul Bradney, Percy Grace; (girls): Alice Biddix, Beatrice Yancy, Eddie Mae Nance, Geraldine Clark, Lulubelle Mosby, Rose Long, Alice Brooks, Clara Strickland, Deloise Alexander, Lillian Falls, Marion Brooks, Wilma Bowen.

QUINTET: Ashton Gorham, George Bateman, James Arnold, William Carr, William Burns.

OARSMEN: James Arnold, Joseph Clark, Samuel Clark, John Hughes, Scott Manning, Raymond Lowe.

FAN-BEARERS: William Carr, William Burns.

BODY-GUARDS: Ashton Gorham, George Bateman.

CHORUS OF WOMEN: Anne Edwards, Alice Biddix, Beulah Nance, Clara Strickland, Elvira Johnson, Geraldine Clark, Hettie Reed, Lillian Falls, Mabel Walker, Marion Brooks, Rose Long, Tillie Johnson, Vivian Parker, Alice Brooks, Beatrice Yancy, Clara Brown, Deloise Alexander, Georgia Carpenter, Helen Howard, Isabel Futrell, Lulubelle Mosby, Margaret Cross, Rebecca Jones, Rosalie Burnette Vivian Morrison, Wilma Bowen, Mercedes Taliaferro.

CHORUS OF MEN: Abie Crawford, Albert Standley, Ashton Gorham, Harry Jones, Emmet Richardson, Ernest Woodson, Irwin Richardson, James Arnold, John Hughes, Lloyd Cabbell, Martin Lucas, Paul Williams, Raymond Lowe, Samuel Clark, Shelby Nichols, Willard Gregg, William Burns, Albert Glenn, Asa Barnes, Charles Johnson, Ernest Roberts, George Bateman, Harry Mitchell, Jack Wright, James Harris, Joseph Clark, Martin Logan, Paul Bradney, Percy Grace, Robt. Montgomery, Scott Manning, Theodore Ward, William Carr, Woody Wilson.

UNDERSTUDIES FOR PRINCIPALS: Abie Crawford, Emmet Richardson, Shelby Nichols, Ernest Woodson, Vivian Morrison, Lillian Falls, Clara Brown, Mercedes Taliaferro, Mabel Walker, Rebecca Jones, Vivian Carter.

Col. Cast Scores In "Sing Out The News"

BROADWAY MUSICAL HIT SEASON'S SENSATION

By FLOYD G. SNELSON

NEW YORK, Oct.—It would not be imposing to say that the Colored cast of the newest Broadway musical hit "Sing Out The News" makes it the top play of the current season. The vehicle gives vent to all that its name applies—satire and burlesque on all present day affairs, especially the New Deal administration. It's swift, gay, exhilarating, crisp and modern in every way.

The Harlem sketches, although they claim no special part in the continuity, are like a clap of thunder out of a clear blue sky, and acts as an unusual anecdote to the piece, and to my way of thinking are the heart-beat of the show. The authors evidently sensed the real value of colored talent in concocting their splendid idea.

Rex Ingram, and Henrietta Lovelless, the father and mother of Franklin D. Roosevelt Jones, the Harlem new-born son on relief under the F.D.R. new deal program, really steal the show, with the hit tune of the play. A realistic Harlem tenement house scene augmented with a catchy song "There's Gonna Be a Change" offers vivid, animated exhibits, the stage developing into a voluble riot of singing, dancing, happy, worried, excited comic, tragic, aggravated and melodious mass of black humanity.

The play itself reads like a radio review of the latest news flashes. The Republican party gets a hilarious kick in the pants, and the nation's chief executive receives delightful encouragement, while the fiery New York Mayor La Guardia draws such significant attention that it should be good campaign material; Gang-buster Dewey gets a break; and sad to say Mr. Fueherer Adolph Hitler is the subject of hisses. The thing misses no one—society, diplomats, tyconns, dictators, Jews, Generals, Communists, lovers, movie stars, reds, bigwigs, non-comps, you, me and everybody.

Speaking of the Harlem sketches, I was gratified to see how uproariously appreciative they were received—in fact they drew the most intense applause of the performance. It would be unfair to infer that with them out of the show it would perhaps be valueless. The principal Nordics Mary Jane Walsh, Phillip Loeb, Hiram Sherman and others were marvelous and well appropriated. Miss Walsh did an excellent Greta Garbo skit and a perfect Norma Shearer of Marie Antoinette.

The colored cast includes: Benjamin Wailes, Traverse Crawford, Otto Gaines, Harry Lewis, Elmaurice Miller, Mae Williamson. Elizabeth Dozier, Lucile Wilson, Lydia Holmes, Hazel Scott, Charles Lawrence, John Barry, Ranolds Dupler, James Lilliard, Warren Coleman, Louie Williams, Estelle and Elizabeth McDowell, Maude Simmons, Wm. Tinney, Ray Harrison, Herbert Sumpter, Lillyn Brown, Ethel Brown.

Also, Musa Williams, Ada Bates, Richard Huey, Sally Ellis, Bertram Holmes, Wanda Macy, Shirley Macy, Sibol Cain, George Jones, Jr., Jackie Petty, Emmett Matthews, Carrington Lewis, Grant Timmons, Portia Patterson, Sonny Timmons, Mrs. Petty, Will Brown and Clarence Wheeler.

Rex Ingram Steals Show On Broadway

NEW YORK—(ANP)—A group of colored actors led by Rex Ingram has been acclaimed by critics as turning in the highlight performances of "Sing Out the News", new Georges Kaufman-Moss Hart revue which opened on Broadway last Saturday night at the Music Box.

The colored group appears in both acts of the satirical revue. "One of These Fine Days" is the song theme for their first appearance against a Harlem background. In the second act the keynote song is "Franklin D. Roosevelt Jones".

In addition to Ingram, who quit the Federal theatre's "Haiti" to appear, the colored group included Benjamin Wailes, Traverse Crawford, Otto Gaines, Harry Lewis, Hazel Scott, James Lilliard, Warren Coleman, Louie Williams, Estelle and Elizabeth McDowell, Maude Simmons, William and Allen Tinney, Ray Harrison, Herbert Sumpter, Lilyn and Ethel Brown, Musa Williams, Add Bates, Richard Huey, Sally Ellis, Bertram Holmes, Wanda Macy, Shirley Macy, Sibol Cain, Sadie McGill, George Jones, Jr., Gus Jones, Henrietta Lovelace, Jackie Petty, Emmett Mathews, Carrington Lewis, Grant and Sonny Timmons, Portia Patterson, Mrs. Pety, William Brown and Clarence Wheeler.

Theatrical — 1938
Individuals, Troupes, etc.

'Sing Out The News' To Open Saturday

Critic Sees Play As A Sure Hit When It Reaches Broadway

By PEGGY HOWARD

NEW YORK, Sept. 30—"Sing Out the News," that long-awaited, new Rome-Friedman musicale, will open Saturday at the Music Box theatre after three successful weeks in Philadelphia, having previously reviewed two scenes, I can prophesy a sure hit for Broadway this fall. Particularly appealing was the Jones' scene, when Mr. Jones, (Rex Ingram) presented the community with an heir, Franklin D. Roosevelt Jones. There are several new songs, one in particular, "Some of These Fine Days," is particularly catchy.

The cast includes Dicka Huey, Rex Ingram, Ralph Cooper, Hazel Scott, Add Bates, Ethel Brown, Henrietta Lovelace, Jane Miller, Clarence Wheeler, Teddy Brothers and dancing ladies from the Cotton club, along with a host of fine entertainers, including an excellent quartet. Make it a "must" on your program.

"Zunguru" to Close

"Zunguru," the African dance drama at the Davenport theatre, 138 East Twenty-seventh street, will end its engagement Sunday night. According to Asadata Dafora, director, a new theatre is being sought.

"Haiti" which has been playing to packed houses for the past eight months at Daly's theatre, closes this Saturday for reasons unknown. There are rurumors that "Haiti" will soon go on tour. Incidentally, the speech that Elena Karam recently made between the acts, when her understudy so ably portrayed the role of Odette, was one of the most disgusting exhibitions of poor sportsmanship that I have ever heard of.

There are reports that "Run, Little Chillun'," Federal theatre play, now in California, will run in New York this winter. The show is reputed as being greater than "Green Pastures." Music is rendered by the Hall Johnson choir. The outstanding cast of fine players includes Josh Brooks, Alfred Grant, Florence O'Brien and Ruby Elzy. "Run, Little Chillun'" is hailed nationally for its drama intensity and integrity, its brilliant direction and simple staging.

Harlem Suitcase Theatre

Langston Hughes, the executive director of the Harlem Suitcase theatre, just arrived from Europe with a new blues-opera, "The Organizer," about a share-croppers' meeting in the deep South which he will produce this fall.

The Harlem Suitcase theatre aims to give our people an opportunity to present a true, clearly defined picture of contemporary life, bringing the Race people up to their true stature in the American scene. It aims to build a permanent repertory theatre whose source of material will come from the pay dirt in the rich mine of Race life.

Eric Burroughs Stars

Eric Burroughs, famous European actor, who can be long remembered by his thrilling performance given in "Macbeth" in the role of Hecate, will be one of the many stars in "Androcles and the Lion." He will portray the role of "Spinthro." Eric Burroughs is an actor of note both here and abroad.

Add Bates will resume his role of the lion in the current play, "Androcles and the Lion" now in production. Recently Mr. Bates left the cast to appear in "Sing Out the News," but because of his love for the dramatic art, he is willing to sacrifice immediate prosperity for future laurels and greater dramatic heights. Mr. Bates is one of the best dances in the Race. He is also a great actor, having recently appeared in "....One-Third of a Nation...." In this new production he has the very difficult role of the lion, and I am sure his fine work will bring him greater acclaim.

Jazzed Up Mikado Has Chi Hanging On And Applauding

CHICAGO, Sept. (By Sallye Bell for ANP)—Mikado came to town last Sunday night by train—and when I say "came to town," I mean no discredit to Gilbert and Sullivan. The scenery, which was done by Clive Rickabaugh, was gorgeous. Every time the curtain rose on another scene, the house came down. The house was filled with a regular first night audience—everything went.

It was well that the cast had so long a period in which to rehearse, for the assured actions of the players and the absolute, natural and unstudied cooperation of the actors was the result of the 10 or 11 months that I understand it was in rehearsal. They had 10 dress rehearsals, so that there was none of the first-night uncertainty and fear due to the newness of the make-up, costumes, etc.

Nanki-Poo was played by Maurice Cooper, who made a very, very good Nanki-Poo; he is very good-looking, and has a soft, lovely tenor voice which he uses with a quiet assurance that is charming. Poo-Bah is played by William Franklin, who has a gorgeous baritone voice.

Herman Green, the comic, whom you may remember as a regular principal in the federal theatre dramatic group (incidentally one recognized several of the prima donnas as members of the federal theatre's regular dramatic group, and the fact that they handled their new parts and voices with such ease was a credit to their versatility) played his part very well. In fact, he played it so well he was almost the principal of the play.

Langston Hughes' Play to be Given Here in Nov.

At the meeting of the promotion and publicity committee last Thursday night, Fanny Mae McConnell, executive director, announced that—

"Don't You Want to be Free?" by Langston Hughes, to be presented by the Negro Peoples Theatre players, is fast shaping itself into form for presentation. The date is definitely set for two performances on November 10 and 12 at Abraham Lincoln Centre.

Committee members taking an active part on plans for publicity and contributing from their contact and experience are Mrs. Frances Moseley, Miss Aline Marks, public school teachers; and Ishmael Flory, trade unionist.

For the next few weeks, sponsors of the Negro Peoples Theatre will engage in meeting the public endeavoring to interest others in making their contribution to this theatre.



To prove she can act, Cindy Lou mounts the bar, recites lines from Shakespeare's balcony scene. Her audience sneers at her, applauds the Negro butler who is cast as her Romeo (Frank Wilson). This enrages Cindy Lou into a "snit," evokes so fine a display of temper that the bored producer (Sheldon Leonard, *seated*) decides to seduce her in the bath-house.

Theatrical — 1938

Individual Troupes, etc.

WEIGHT LIFTERS OFF TO VIENNA



10-15-38

The six-man weight-lifting team, which will represent the United States at the International Weight-Lifting Contest in Vienna, is shown just before leaving New York on the Manhattan, October 5. They are, left to right: (bottom row) — J. Grimek, Perth Amboy, N.J.; J. Terry, New York; (top row, left to right): J. Terpak, York, Pa.; A. Terlazzo, York, Pa.; and John Davis, Brooklyn, N.Y.

Negro Cast Scores In New B'dway Musical Comedy Hit

"Sing Out The News"

By FLOYD G. SNELSON

It would not be imposing to say that the Negro cast of the newest Broadway Musical Hit, "Swing Out The News" makes it the top play of the current season. The vehicle gives vent to all that it's name implies—satire and burlesque on all present day affairs, especially The New Deal Administration. It's swift, gay, exhiliarating, crisp and modern in every way.

The Harlem sketches, although claim no special part in the continuity is like clap of thunder out of a clear blue sky and acts as an unusual anecdote to the piece, and to my way of thinking is the heart-beat of the show. The authors evidently sensed the real value of Negro talent in conducting their splendd dea.

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Also, Musa Williams, Add Bates, Richard Huey, Sally Ellis, Bertram Holmes, Wanda Macy, Shirley Macy, Sibol Cain, George Jones, Jr., Jackie Petty, Emmett Matthews, Carrington Lewis, Grant Timmons, Portia Patterson, Sonny Timmons, Mrs. Petty, Will Brown and Clarence Wheeler.

WITH SYMPHONY



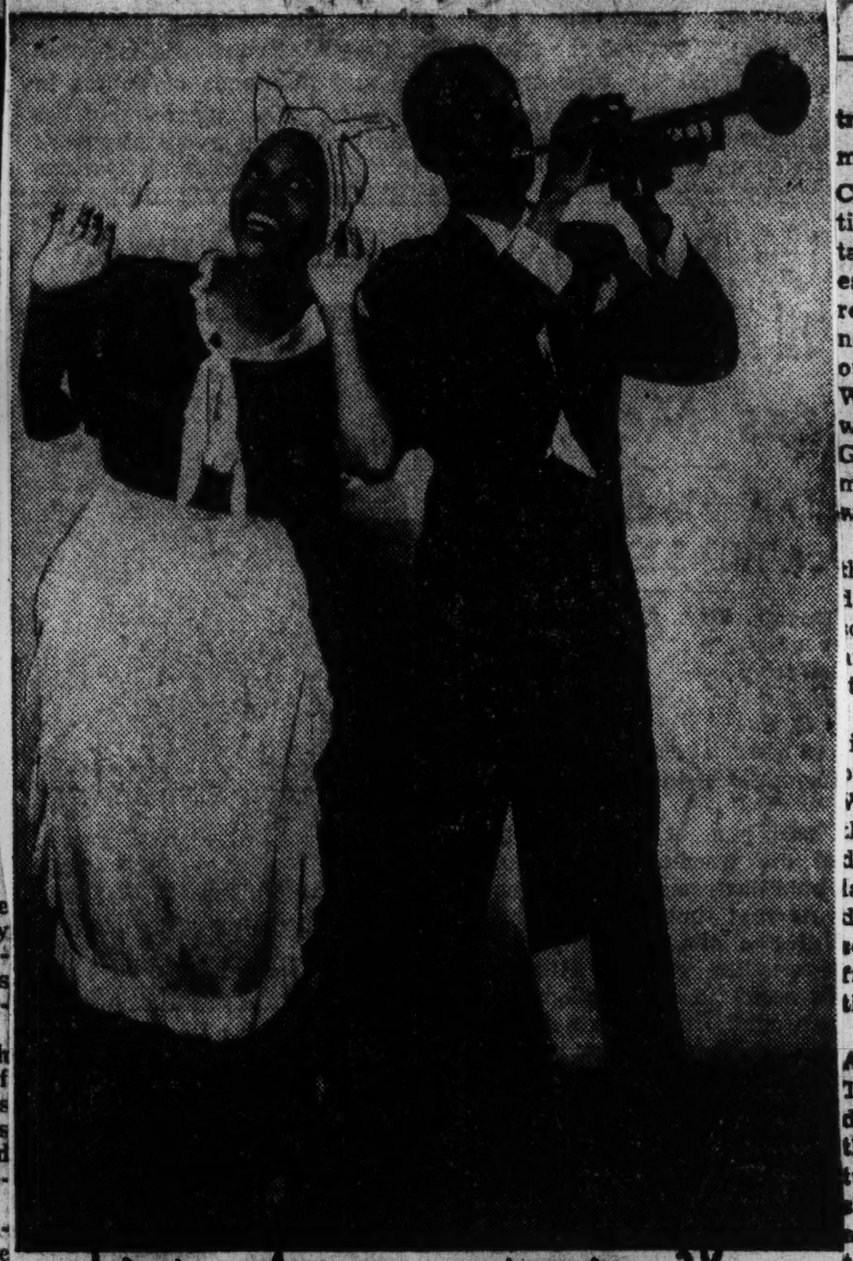
William Butler is head of the first-violin section of the newly organized Negro Symphony Orchestra, of which the famous European Maestro, Ignatz Waghalter, is conductor.

At present associated with the music publishing house of W. C. Handy, for which he is chief arranger, Mr. Butler has played, conducted and arranged music in the leading music capitals of Europe and America.

Graduated from Chicago Musical College in 1925, where he majored in the violin, he added to his fame when in 1932 he started as concert master with Lew Leslie.

Mr. Butler is now undertaking advanced studies in composition with the famous Eric Siegmeister and in conducting with Ignatz Waghalter. He predicts a brilliant future for the new Negro Symphony Orchestra now in rehearsal at the Harlem Y.M.C.A., Tuesdays and Thursdays at 11 p.m., Sundays at 2 p.m. Permits to visit rehearsals may be obtained by interested persons from Leviticus Lyon, director of promotion, and Theodore H. Hernandez, director of public relations for the orchestra.

GOING BIG IN PARIS



EDDIE AND OLA ALSTON

American boy and girl act No. 1 of Europe, whose versatile and unique entertainment has made them the top attraction of the Bricky Caprice Viennoise night-club are presently doubling at the Roxy theatre in Paris, France, for a fortnight.

Katherine Dunham To Dance 3 Days

Katherine Dunham and her troupe of eleven dancers will open the Art Institute's dance series at the Goodman theatre Thursday, Friday and Saturday of next week, it was announced today. The troupe will feature solo and ensemble numbers.

A highlight of the program will be a setting by Harold Marshman of Mark Turbyfill's poem, "Invitation to the Dance." Miss Dunham and Philip Culkin, baritone of the Chicago City Opera company, will be featured in that part of the program.

OPENING THE DOORS OF DARK THEATRES

The record of our performance in the theatrical field, from the days of the wandering minstrels, down to the latest achievement in Chicago: The Mikado, glorifies the native initiative in bringing to American people entertainment. Because of external color complexes, we, all too long, were—and in too many respects are—confined to certain limited channels. Producers have been of the opinion that our biggest job is to make white folks laugh. We have proved that we can make them cry when given an opportunity. That is to say, Given the same opportunity as others in the music and dramatic field, we can deliver with percentages.

Ira Aldridge and Paul Robeson have proved that they can interpret Shakespeare with splendid effectiveness. Roland Hayes, Jules Bledsoe, Marian Anderson, Evanti, Caterina Jarboro and others have proved that their singing ability, in concert or opera, merits highest praise.

From the days of minstrels, the highlight of first progress was demonstrated in the marvelous production of "Abyssinia," by Williams and Walker. That was a bold venture, in which the principals had to sell the idea to the producers, and it hit. (Singularly enough, in the latest epoch—"The Mikado"—the producer of dances was in the Abyssinia cast: Hazel Thompson Davis.) Abyssinia marked a real epoch, and from the cast many continued through years of theatrical work leaving stars that yet shine.

The next epoch, undoubtedly, was "Shuffle Along," Miller and Lyles; Sissle and Blake. There, was given the American public a production, having its premiere in the Howard theatre, Washington, with scenery and costumes that made it appear as "just another show." But, there was a something in the cast and personnel in general, as well as the entertainment, which made those of us who saw the opening realize that "there is something new under the sun." Later dressed in costumes and scenery for Broadway, great stars were developed, and in the years of presentation, "Shuffle Along" with its lilting music and fine acting did a gross of more than $5,000,000.

The next epoch came with the appearance of "Green Pastures" and the immortal Richard B. Harrison. Harrison had been a struggling elocution teacher and traveling artist, struggling for existence until his big moment arrived. Suppose he had been given a similar opportunity years before? That great production was wantonly criticized by the wise critics in New York and elsewhere—even as some criticize the Mikado—but it was proved that the critics with all their wisdom do not always know their public. "Green Pastures" went for five years in all sections of America, and did a gross of more than $6,000,000 for the producers and performers. Best of all, however, as in the other productions, they opened up avenues of employment and gave opportunity for demonstrating that black talent has something when given a chance.

From Ziegfeld Follies to Benny Goodman it has been the adoption and use of black spirit and resourcefulness that has made great characters and much money. Will Vodrey, Will Marion Cook, Luckyeth Roberts, W. C. Handy and scores of others have written lyrics, music and arrangements for the big Broadway productions. That fact is seldom dramatized. We must do it; the other fellow has shown he will not. Al Jolson, Eddie Cantor, Amos and Andy, and scores of others, have been made millionaires by black background and imitation. "The imitation is more powerful than the real thing," said one close observer.

Therefore, set it down in large letters: The Mikado, in Chicago, now current, with more than 100 in the cast, marks the latest and doubtless the finest epoch in our productive opportunity. The recent premiere, producing seven final curtains at the first performance will ever be remembered as historical in showing to all America that there cannot be assembled any set of performers capable of giving finer enjoyment to the public.

Given "Broadway costumes,"—which they should have been in WPA, equal to whites which is not done—and, the principals becoming more stage easy, with a bit more soul spirit and rounded enunciation of words, the Mikado is set for a long life in Chicago, and elsewhere. Every person in Chicago must see the Mikado. By showing appreciation ourselves (and enjoyment is guaranteed) new fields will be opened for our men and women and ouselves—all of us. The Mikado is history and tops. Don't let anyone fool you for a second.

Theatrical—1938
Individual Troupes, etc.

Atlanta, Ga. Journal
August 28, 1938

Stoopnagle Has Second Chance On Magic Key

Colonel Lemuel Q. Stoopnagle, haphazard inventor of things, and champion baiter of shirts that are stuffed, catapulted back to the Magic Key of RCA program by the clamour of the public, will headline the broadcast to be heard today from 1 to 2 p. m., via WAGA (NBC).

Stoopnagle was last heard on the program on Sunday, August 7, and was so enthusiastically received that the repeat performance was scheduled almost as soon as the returns were counted.

The variety program also will star a group of brilliant musical headliners, both classical and popular, including Conrad Thibault, radio and concert baritone, who has been heard on the Magic Key several times in the past; Beveridge Webster, young American piano virtuoso who first won fame in Europe; Harriet Hilliard, singer of radio and films, who will appear with her bandmaster husband, Ozzie Nelson, and his orchestra; and the Golden Gate Quartet, negro novelty group, who were given then first network chance on the Magic Key last year.

Dr. Frank Black and the Magic Key Orchestra will as usual contribute the classical portion of the musical program, and the announcing assignments will find Milton Cross back at the microphone following his vacation, while Kelvin Keech will continue to substitute for Ben Grauer.

Hit London Color Bar



The Peters Sisters, those three heavy but sparkling entertainers, scored a mighty triumph at the Palladium in London last week, but not until after they had been shoved around all over the foggy city because certain hotels insisted on retaining the color bar. The sisters virtually stopped the show.

PETERS SISTERS VICTIMS OF COLOR BAR IN ENGLAND

Homeless for Two Days After Arrival in London, Refused By Hotels; Score Smash Hit at Palladium

LONDON, Sept. 7.—The Peters Sisters, those three Ponderous Parcels of Pep, registered an outstanding triumph when they opened at the Palladium, recently, but for two days before, they sugered the keenest humiliation and inconvenience because of the color bar in hotels here. Victims of a vicious discriminatory system, created, it is alleged, by visiting Americans, the ace feminine trio went homeless until two days after their arrival when lodgings were found for them in Maida Vale.

Prior to that time, however, the girls, after staying in a service flat in Duke street, London, W., for one night, were turned out and made the rounds of more than twenty hotels in all parts of the city spending the next night on mattresses in the flat of Colonel Forsythe, the agent who booked them for the appearance here.

The incident, coming to the attention of the public, created a furore of indignation.

At most of the hotels, the management insisted that there was no personal objection to housing the girls but the fear that some of the other patrons of the place might object forced them to take the stand.

The treatment of the trio recalls the fact that other Negro performers have suffered similarly upon visits here. The Mills Brothers were forced to scour the city thoroughly before they were able to be housed and it was necessary to make an all-night search before accommodations for Louis Armstrong could be found on one occasion.

Cab Calloway and his orchestra also had similar trouble during their visit to England as did most other colored entertainers. The only Negro artist who apparently encountered no difficulty was Duke Ellington who stayed at the Dorchester Hotel.

Officials of the Hotels and Resturants Association emphatically disclaimed any color bar in the city but admitted that the managements of various hostelries, in deference to the numerous white American guests, were often persuaded to discourage Negro patrons.

WPA Theatre Wants To Aid Playwrights

Takes Up Issue That Negro Authors Are Missing in The American Scene

The discussion that arose following a piece by John Anderson in the Journal-American several weeks ago on the position of Negro playwrights in the theatre world, brought the Federal Theatre to the rescue.

Anderson made note that the Negro has no playwrights of any potentiality on the theatre scene, although he has and is performing credibly in the drama itself.

The Federal Theatre's research department brought forth a list of plays its workers had compiled, not by Negroes, but dealing with Negro character.

Write Foreword

In the volume, as a foreword, John D. Silvera, co-author with Abram Hill of a Living Newspaper on the Negro, "Liberty Deferred," gives an outline of the Negro's place in the theatre. Following are several paragraphs.

"The number of plays written for Negro actors has up to now been almost negligible; what has been done, however, gives a clear indication of the possibilities that lie within the race group. It can be truly said that by his acting, his dance, and his music the Negro has left an indelible imprint on the American stage. A few memorable characters have been created and it is these that best reflect the ideals if not the tradition of the Negro Theatre. In presenting this group of representative plays, Federal Theatre attempts to further these ideals and to assist in broadening the dramatic horizon of a gifted race.

Primary Points

"In sifting the available material the primary schools of consideration were: Is the play a competent piece of craftsmanship? Is the theme a possible situation? Would its presentation be acceptable by and for Negro audiences?

"The rich vein of Negro drama has attracted both white and Negro authors, but the majority of Negro plays that have received public attention have been written by white persons. Compared with his efforts in other forms of literature, particularly poetry and the novel, the Negro author has done little in this fertile field.

Little Market

"In censuring his choice of endeavor, we must, however, bear in mind the fact that writing for the stage has been subjected to commercial dictation and Negro themes find little market for expression.

"Federal Theatre hopes to stimulate further writing and through its National Service Bureau offers assistance on research problems of direction and stagecraft, to authors, schools and non-professional groups alike. Publications on many related subjects are available to the public.

NEGRO RADIO PROGRAM HAS GOOD FEATURES

Heard on Sundays from 8 to 9

By CHAS. A. STARKS

The "SOUTHERN MELODIES Hour" continues to entertain listeners from 8 to 9 every Sunday morning over the popular station WHIP. It is the Progressive Broadcasting company, a Negro concern, if you please, which gives radio fans this rare treat. Last Sunday morning brought an exceptionally good program to listeners-in on this truly melodic hour.

Promptly at 8 o'clock, radio fans heard the rumbling of male voices charging the ether with a great crescendo of tenors, baritones and bassos, and then suddenly dropping into a pianissimo like note, and we hear the clear resonant voice of the announcer.

The program is now on in earnest, and the celebrated Kendricks singers, male chorus, and their able director, give a fine selection of numbers.

Madam Bertha Dickerson Tyree, the broadcast's Ace Pianist-Soloist, gave a fine performance of classic numbers.

Another pleasing feature of the hour is the poetry reading of Mrs. Julia Cisney Wilson, local teacher of elocution, and the broadcast's Dramatic Reader of purest diction and nicety of expression.

After the announcements made by James A. Johnson, with his deep virile voice, comes immediately the chime like Soprano of Mrs. Wilson stating— "This number is dedicated to 'this or that' person, who is one of the great and ever growing family of the SOUTHERN MELODIES Hour."

KING GEORGE'S TAILOR IN VISIT TO TODD DUNCAN IN LONDON

By RUDOLPH DUNBAR

LONDON, Sept. 14 (ANP)— "The Sun Never Sets," in which Todd Duncan was the principal star and which unfortunately had a short run in London, started on a provincial tour in England at the end of August. Mr. Duncan had an avalanche of success in London.

As soon as the show was closed, he was stormed with lucrative offers from England's most influential impressarios.

In this epoch, when England has seen so many efficient and astounding American Negro artists, it is indeed noteworthy that Todd Duncan can penetrate so easily into the firmament of British public opinion.

Just before leaving London, I called on Mr. Duncan and, to my surprise, there was the King of England's tailor sitting in Mr. Duncan's flat. He had called to pay his courtesies and to see if he could have persuaded Mr. Duncan to replenish his wardrobe with appropriate clothes befitting his social status in London.

Steeped in success colored people very often lose their heads, but if Todd Duncan can keep his head and maintain his present adorable character, there need be no limit to his achievements in England.

Mr. Duncan's stepson is making tremendous strides in his studies at St. John's college, Manor house. He took second place in his form and, as a mark of distinction, he was chosen with a group of his English colleagues to visit Scandinavia for a two weeks' summer vacation.

Georgette Harvey Cast In DuBois Play In White Plains

Has Role in "Michael Drops In" Starting July 18 at Ridgeway

Georgette Harvey, well known singer and actress, will have an important role in "Michael Drops In," a new play by William Du Bois, the author of "Haiti," which will have its first performances the week of July 18 at the Ridgeway Theatre, White Plains.

A four week summer season opens there on Monday evening, June 27, under the direction of Mary Louise Elkins and Edward Massey.

Probably best known for her work as Maria, the dynamic proprietress of the cook shop in "Porgy" and in the musical "Porgy and Bess," Miss Harvey, a native of St. Louis, appeared with a feminine quartet in vaudeville prior to her engagement with Miller & Lyles in "Runnin' Wild."

Between those shows, Miss Harvey had assignments in "Solid South" with Richard Bennett, "Savage Rhythm," produced by John Golden, "Old Satan," "Stevedore," and as Queenie in the immortal "Show Boat," when it was done by the Municipal Opera Company in her home town.

This is said to be the first time the role has been played by a colored woman.

Prior to her stage career, Miss Harvey toured the world as a concert singer. She learned to sing



GEORGETTE HARVEY

in French, German, Italian and Russian. She lived for 12 years in Russia until the Revolution forced her to escape, minus all her property, via Siberia.

She has appeared in picture house presentations and on the radio as one of the Four Bon Bons. Recently she was seen by George Cukor, the Hollywood director, and was given a screen test for the role of Mammy in "Gone With the Wind."

Big Benefit Is Planned By Actors' Guild

NEW YORK, Nov. 17—Plans for the initial benefit of the Negro Actors' Guild of America are going ahead full blast with every known performer of both races offering his services as an assurance of its success.

The benefit which is being sponsored in behalf of the needy race performers will be held on Sunday night, Dec. 11, at the 46th street theater. With a committee that reads like the whos who of the profession, the Guild expects the scheduled affair to be the biggest in its short existence. The committee to date includes Eddie Cantor, Al Jolson, Rex Ingram, Paul Whiteman, Bill Vodery, Tyrone Power, Roland Hayes, and several others. Bill Robinson, honorary president of the Guild will be in charge of the entire presentation.

The price of admission and the time of the showing have not as yet been given out to the press.

Theatrical — 1938

Individual Troupes, etc.

Hits High Income Bracket



Teddy Hale, protege of Ethel Waters has broken into motion pictures. He has been booked for a number of shorts and is definitely slated for the high money bracket. He gained his stage recognition through the sponsorship of Miss Waters.

LITTLE LADY LEADS



FREDI WASHINGTON

Herself a stage and screen star, is the directing genius at the Negro Actors Guild, whose progress has been hailed by professional and laymen alike. Miss Washington will perhaps be best remembered for her immortal role of Pecla in the screen version of Fannie Hurst's famous story, "Imitation of Life."

Actors Guild Wins Acclaim Of Laymen

By ARNOLD C. DE MILLE

The Negro Actors Guild of America is tops. The whole town is talking about it. It is the first and only colored professional organization to be acclaimed by members in and out of its particular field, laity and professional, white and colored. Here is what some of the folks say:

"May I congratulate your group upon the constructive work that you are doing in creating such a splendid program in the field of social welfare in the theatrical profession."—Mary McLeon Bethune, President, Bethune-Cookman College, Daytona Beach, Fla.

Eldoni's Approval

"I believe this to be a very worthy organization."—Joseph A. Gavagan, U. S. Congressman, New York.

"I am very much interested in your movement and I believe that the Guild will do more good for the performers than anything we have had for the last quarter of a century."—J. Finley Wilson, Grand Exalted Ruler, I.B.P.O.E.

"I have always been a great believer in the principles of your organization."—Robert F. Wagner, U. S. Senator, New York.

"I believe in the fine work you are doing and you may count on me to give my support."—Nannie H. Burroughs, Corresponding Secretary, Woman's Convention, Auxiliary, National Baptist Convention.

"I am very glad indeed to become a sustaining member of the Guild and I enclose herewith my check for ten dollars in payment of my first year's dues. . . . I hope your undertaking will be a great success from every standpoint."—Hon. Herbert H. Lehman, Governor of New York State.

"I shall be happy to do anything possible to assist your Guild in its high ideals."—Bing Crosby.

"You are to be congratulated on the work you are doing and the purpose you intend to accomplish. I have always felt that an organization of this type would be an asset to our group, and with the personnel listed, I am sure it will be carried through successfully."—Robert L. Vann, publisher of the Pittsburgh Courier.

"I have heard of the fine work you are doing for colored artists and I am happy to lend whatever advice and assistance I can to so worthy a cause."—Vinton Freedley, producer.

"If you are going to have an associate membership. . . . I should very much like to join. This by way of a very inadequate gesture of appreciation on my part for many delightful and worthwhile evenings in the theatre given me by members of the Negro Actors Guild." — Ottilie Amend, Author, New York, N. Y.

Press Lauds Work

"I am enclosing herewith my check in the amount of ten dollars covering the sustaining membership to the Negro Actors Guild of America. I am more than happy to be of some help in my small way."—Walter F. Wanger, Walter Wanger Productions, Inc., Los Angeles, Cal.

"We are indeed gratified to learn that the Negro Actors Guild of America has finally become a fact and you and your fellow officers are to be congratulated in taking this long needed step for the aid of those splendid members of your race who so badly need assistance."—Ralph Whitehead, Executive Secretary, Federation of Actors.

There are many many more letters from such people as Eugene Kinckle Jones, Executive Secretary of the National Urban League; Robert S. Abbott, publisher of Chicago Defender; Claude Barnette, Associated Negro Press; Hon. Bruce Barton, New York

Representative; Hon. Caroline O'Day, New York Representative; Emmett J. Scott, Howard University; Harry H. Pace, President of Supreme Liberty Life Insurance Company; Judge Charles E. Toney, New York; Tyrone Power and Sol Bloom, U. S. Congressman, who once managed Peter Jackson. But the most interesting and original one came from Herbert A. Lewis, Portland, Oregon:

"I'm sending my application wishing to become a member of your Actor's Guild. I'm not an actor I'm a musician. I play saxaphone and clarinet, doubling on flute and trumpet. I'm twenty-five years of age." . . .

The Guild came into existence ten months ago, — December 24, 1937—and soared upward from the very beginning.

Ruby Elzy Air Choice

Famous Actress Chosen on Coast Radio Feature

By FAY M. JACKSON

LOS ANGELES, Oct. 19.— Ruby Elzy, who is currently starred in the Federal Theatre production, "Run, Little Chillun," was chosen the 'Lady of the Day' on the October 10th presentation of outstanding women selected for an interview by KEHE, Hearst West Coast Radio network.



This distinction is shared by noted women residents and visitors in Hollywood, some of whom have achieved world-wide fame, as a regular daily feature conducted by George Jay, official interviewer for the network.

Mr. Jay introduced Miss Elzy to the radio audience as "an artist possessing the rare combination of singing and acting."

With the naturalness that is so typical of her art, Miss Elzy responded to the interview in a cultured, clear-cut description of her career from the time she was discovered by Dr. C. C. McCracken, of Ohio State University, back in Hollyspring, Mississippi, and given a scholarship to that institution, to her participation in the famed Gershwin folk opera, "Porgy and Bess."

Tribute was paid to the Negro race by Mr. Jay in his estimation of it as a rare source of entertainment value.

Following Miss Elzy's appearance was Madame Helena Rubenstein, celebrated cosmetician.

CHARMS AUDIENCE



MISS LUE SWARZ

Famous "One Woman Show" artist who charmed an audience of the National Baptist Convention recently held in St. Louis with her dynamic portrayal of the character of Sojourner Truth, in the interlude of the "Pageant of Progress" which was one of the features of the convention program. Miss Swarz is a national officer of Zeta Phi Beta Sorority and Dean of Women of Douglass university, of St. Louis. She plans a "One Woman Show" tour this fall.

Ruby Elzy Honored As Outstanding Woman

By FAY M. JACKSON

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Chattanooga, Tenn. Daily Times
October 18, 1938

NEGRO LITTLE THEATER SEEKING NEW MEMBERS

The Cohardo Little Theater guild met yesterday afternoon in the office of Commissioner Robert M. ("Bob") Cooke and launched a drive for new members.

Letters have been sent to 300 eligible citizens by Chairman L. D. Collins and his membership commitee, inviting representatives of clubs to join and participate in the four plays scheduled to be given during the current season, according to Ralph Martin, publicity agent.

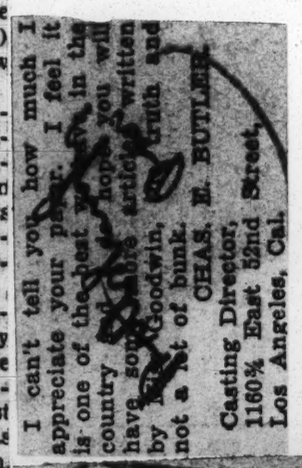
Prof. William J. Davenport is president of the group, organized early this year under the direction of the city recreation department. Two one-act plays given in May were the first presentations. Dec. 19 has been set as the date for the first play this season.

Atlanta, Ga. Journal
October 21, 1938

Play of Negro Life To Be Offered Here

"Trampin'," a play of negro life, featuring spirituals sung by a chorus of 100 voices, will be presented Friday evening at the Atlanta Auditorium under auspices of the Butler Street branch of the Y. M. C. A.

J. Richardson Jones wrote and directed the production. The first performance of "Trampin'," several weeks ago, was cordially received. Seats are reserved for white patrons.



I can't tell you how much I appreciate your paper. I feel it is one of the best [illegible] in the country [illegible] you will have some [illegible] written by Goodwin, [illegible] truth and not a bit of bunk.

CHAS. E. BUTLER
Casting Director,
1160½ East 52nd Street,
Los Angeles, Cal.

'Fan Mail' Article Is Gaining Widespread Approval Of Readers

To the Editor:

I wish to thank you, also commend you on your article by Ruby Berley Goodwin, regarding the situation of our group in Hollywood. Every portion of it is true and we will have to look facts in the face if we want to get anv place.

For the past five years we have would like to see more of it. tried to get different papers and In order to be able to ask him groups to start a campaign of fan for anything you have to first show mail to the studios) and radioshow that you are contributing to where our people have worked and his production. tell them how much they appreciate their work and that they

Theatrical — 1938.
Individual Troupes, etc.

Thrilled Thousands



AMSTERDAM NEWS photographer caught Maxine Sullivan and Paul Whiteman, mistress and maestro of swing respectively, at Gershwin Memorial concert in Lewisohn Stadium Tuesday evening. The largest gathering in the history of Stadium concerts attended.

Maxine Sullivan Sings To 20,000 at Stadium

By MARVEL COOKE

Little Maxine Sullivan lifted her proud face to the cloud-swept sky Tuesday night and sang right into the hearts of twenty thousand people who packed Lewisohn Stadium at the Gershwin Memorial concert and held them breathless right to the very last.

Appearing during the first half of the program, the Loch Lomond girl sang Gershwin's haunting melody, "Summertime" from "Porgy and Bess," which stood skeptical Broadway on its ear in 1935, and the chorus of "Nice Work If You Can Get It," from the modern composer's "Damsel in Distress."

Although she was badly placed in the latter number, it being sandwiched between "They Can't Take That Away From Me" and "Love Walked In" in a Hollywood medley, the audience demanded more and clapped down the tiny artist's explanation: "I don't have an encore."

And so, singing with a tear in her voice only as Maxine can sing, she offered "Please Be Kind," with Leon Gross at the piano.

"It's enough to tear your heart out," one woman in the audience commented.

With orchestrations played by the Philharmonic Symphony Orchestra conducted by Paul Whiteman, king of modern syncopation, the Gershwin program was destined to success from the very first moment that "That Certain Feeling" pierced through the heavy, threatening clouds.

Second only in popularity to Maxine Sullivan, who became a nationally famous figure in the world of swing less than a year ago with her unusual arrangements of Scotch ballads and who only recently returned from an unprecedented Hollywood success, was Jane Froman, clever musical comedy star, who gave superb renditions of the Helen Morgan success, "Man I Love," from "Strike Up the Band" and "It Ain't Necessarily So," also from "Porgy and Bess." The latter number, with its infectious, repititous lilt, was one of the most popular numbers on the program.

The other soloists were Roy Bargy, who played his own arrangement of Gershwin's Second Rhapsody in Blue" which was originally known as "Rhapsody in Rivets;" Leon Gross who played a two-piano duet with Mr. Bargy; the Lyn Murray Chorus and the Four Modernaires.

Perhaps one of the most popular numbers on the program was "Dawn Of A New Day," Gershwin's song to a new world, which will be the official march for the New York World Fair, written just before he died.

Other compositions included the ever popular "Rhapsody in Blue" which closed the program; a Broadway Medley including "Clap Your Hands", "Do It Again", "I've Got Rhythm", and "Somebody Loves Me;" "An American in Paris;" "Sascha, Jascha, Mischa, Toscha" featuring the Four Modernaires; and "Three Preludes for Piano." Many Harlemites were seen sitting among the small city of music lovers who, by their applause, thoroughly enjoyed the evening of music



An Amsterdam News photographer got this interesting shot of Maxine Sullivan as she entered her dressing room at Lewisohn Stadium Tuesday evening.

NEGRO NAMES MAKE NEWS HEADLINERS IN LONDON DAILIES

Paul Robeson, The Todd Duncans, William Harrison and Zora Hurston Exponents of Culture, Education, Ability.

LONDON, July 28—(By Rudolph Dunbar for ANP)—The pursuit of leisure and of thought is a pastime greatly to be desired. Most pastimes are engaged in to obviate the use of brains, which I myself will undertake when I leave London in August for the sunny Riviera to spend a much earned vacation of delicious idleness.

At this time, quite a number of our boys and girls are dispensing African polyphony, accompanied with incantatory pops from champagne corks at various casinos on the Riviera and in the South of France.

I will tell you all about them in my gossip column. I will tell you also about our American Negro boys who introduced jazzy music in France after the war, which had a tremendous influence upon the French painters and writers.

Unlike America, colored people are not concentrated in large numbers in any city in England, with the exception of Cardiff and Liverpool, with a very slight margin of difference between the two.

You can, however, see an influx of colored people to London, from the beginning of this month. They are mostly students who come down from the various universities and civil servants from the outposts of the British empire.

High on Scroll of Fame

A name which stands very high on the scroll of fame in England is that of Paul Robeson. He is the recipient of most unusual attentions. The very thought of him breeds perpetual benediction with the English public.

Unlike so many Negroes, Robeson's success is not marred by ostentation and snobbery, nor is he complacently egotistical.

He has a mind teeming with tender concern for human happiness.

The Duncans and the Commons

Mr. and Mrs. Todd Duncan were in the house of Commons recently as guests of Colonel J. C. Wedgwood. They were escorted within the precincts of the commons with knightly courtesy. The Duncans have had an agreeable experience and were astonished at the ancient formalities of the British parliament.

Scholar of Eminence

William Harrison, American Negro graduate of Harvard university, who is now writing his Ph. D. thesis on Darwinism and literary criticisms, has received a most valuable document in the form of a letter from Bernard Shaw explaining Shaw's views on Darwinism.

Harrison is well connected and moves in the cream of literary circles. His criticisms on Darwinism come out this month in the Criterion, London's foremost quarterly.

Harrison is a scholar of considerable eminence, who is gifted with the power of expressing his knowledge. His book on "The Negro Renaissance" has been accepted and is most likely to be published by Cambridge University Press. He is commissioned to write another book by one of the leading publishers in London.

Zora Hurston's Popularity

Colored people are always front page news in England, especially in the field of achievement. In this category comes Miss Zora Hurston, the novelist, who is now enshrined in history. High tribute has been generously paid to this distinguished lady in the literary hierarchy. She was featured in the first publication of "Today," the great new London weekly. Miss Hurston's latest book, "Their Eyes Were Watching God" is a good seller in England.

THE DANCE: MISCELLANY

Companion Piece to 'Kykunkor'—Festival Schedule—Out of Town Events

By JOHN MARTIN

BEGINNING on Tuesday night the center of the local dance scene will shift to the unfamiliar locale of East Twenty-seventh Street, where, in the Davenport Theatre, a new African dance-drama called "Zungura," by Asadata Dafora, the author of "Kykunkor," will begin a run. No doubt Mr. Dafora and his associates feel a certain attachment for this neighborhood, for it was in an informally rigged-up studio theatre in East Twenty-third Street that "Kykunkor" first saw the light of day in 1934.

The new production is said to be somewhat more elaborate than its predecessor, and departs considerably from its much-imitated formula. Though the personnel will comprise the same native African dancers and drummers who appeared in "Kykunkor," there will be a cast of American-born Negro actors as well, who will speak the play's English dialogue.

The plot, also, is a variation from the regulation tribal romance. It is based on a legend of the Gold Coast involving the "Diamond Chair" so coveted by Queen Victoria, and involves an attempt to modernize the tribe of Zungura. Dance rituals again form the basis of the form of the work, however, and Mr. Dafora has attempted once more to retain the spirit of improvisation which made "Kykunkor" so unfailingly exciting even on frequent re-seeings. Another item of interest is that Abdul Assen, the witch doctor of "Kykunkor," is again provided with a prominent role.

The troupe now goes under the group name of the Shogola Oloba Company.



Maurice Goldberg

Asadata Dafora, whose new African dance-drama opens Tuesday.

Theatrical – 1938
Individual Troupes, etc.

TO SING ON RADIO PROGRAM



ETTA MOTEN,

Broadcasting over the combined blue and red networks of the National Broadcasting Company, Etta Moten, famed concert and and film personality, began a radio series for the Quaker Oats Company on Feb. 28. The program which brings Miss Moten back to the air is known as "Cabin at the Crossroads," and may be heard in the morning on Monday through Thursday at 9:15 a. m., C.S.T., Miss Moten having retained Fridays and Saturdays for concert commitments. Her contract calls for 13 weeks, and she will act in the dramatic sketch as well as take the leading singing role.

Teddy Wilson, Benny Goodman's Pianist Writes Column for N.Y. Music Magazine

By Everett Wadsworth
Staff Writer

Elected top man in every popularity poll throughout the country Teddy Wilson, ace pianist with Benny Goodman's orchestra and a member of the swing quartet in the weekly nationwide broadcasts of the Camel Hour, will write the piano column for the Metronome magazine, official New York monthly publication for America's dance bands, theatre and music authorities, beginning in the March issue.

Wilson, Tuskegee graduate, is said to be the most widely imitated pianist in the world. In comment, the editor said, "Of all the big names in the business, Teddy is one of the least pretentious. Totally void of oversized ego, he never speaks of himself, or draws your attention to his work or ability" . . .

In the interview with the noted pianist while here visiting his mother, Mrs. J. Alvin Jefferson, 1825 Washington street, in Des Moines in the summer of 1936, all of those qualities were very evident. A friendly, genial, person, he proved an amiable personality and easy to talk with.

For the past two years Teddy's time has been used for broadcasting tours over the country with King Benny's band (which brought him to Des Moines last fall)—about one hundred recordings with his own orchestra for Brunswick, a score of records for Victor and Goodman's quartets—motion pictures "Big Broadcast of 1936" and "Hollywood Hotel"—arranging—writing a book for Robbins. He still has time to STUDY and PRACTICE.

In the Carnegie Hall recital in New York City, January 16, Teddy's solos made the "cats howl for more" with thunderous applause. His style, peculiarly adapted to swing tempo, is an individual touch of his own creation which he will talk about in his writings. All musicians are welcome to send in inquiries care of the Metronome, 119 W. 57th street, New York.

Radio Programs WITH Negro Artists

HOT AIR

(By Harold Jovien for A. N. P.)

Hoping to fill in where many have left off, this column intends giving you the most accurate listings, plus commentaries, of radio features of interest to the race in particular.

Your scribe suggests you follow these columns regularly with radio scheduling as it is. Time period changes and new broadcasts coming to the air simultaneously filling the vacancy left by others will necessitate your continual reference.

All time shown is Eastern Standard. Subtract 1 hour Central Standard Time; 2 hours for MST; and 3 hours PST. (Pacific Standard Time.) (MST Mountain Standard.)

CALLOWAY, CAB-CBS-Sunday, 11:30 p. m. and Thursday, 11 p. m. Cotton Club, NYC)

DORSEY, JIMMY-NBC Red-Thursday 11:30 p. m.; NBC Blue-Sunday, 11 p. m., Tuesday, 11:30 p. m. WMAQ (670 k)-Weds. and Thurs., 11:35 p. m., Sat. 9 p. m., Sun., 1 a. m. (Congress Casino, Chicago.)

DOUGLAS, TOMMY-KXBY (1530 k)-Nitely, 1 a. m. (Antlers Club, Kansas City.)

ELDRIDGE, ROY-WBBM (770 k)-Nitely, except Sat., 1:15 a. m. (Three Deuces, Chicago.)

GOODMAN, BENNY-CBS-Tuesday, 10 p. m., Wed., 11 p.m. Sat. 11:30 p. m.; MBS-Thursday, 12 midnite (Hotel Penn. NYC.)

HAMPTON, LIONEL—CBS and MBS — Outstanding member of Benny Goodman's combo (listed elsewhere.)

HENDERSON, FLETCHER—NBC Blue—Sun. and Fri. 12:30 a. m.; NBC Red west coast only — Mon., Tues., and Sat., 2:30 a. m., Sat., 8:00 p. m.; NBC Blue West Coast only—Weds., and Thurs., 1:00 a. m. (Vogue Ballroom, Hollywood, Cal.)

HENDERSON, HORACE—WBBM (770 k) Sunday, 11 p. m. and 2 a. m., Mon., Weds., and Fri. 2 a. m., Tues. and Thurs., 2:15 a. m. (Swingland Cafe, Chicago.)

HINES, EARL—NBC-Red, Sun. Mon. & Thurs., 12:30 a. m. WENR (370 k) — Sunday, 11:15 p. m., Tues., Weds. and Fri. 12:45 a. m. (Grand Terrace Cafe, Chicago.

HUNTER, ALBERTA — NBC — Red — Friday, 6:35 p. m.

MARSALA, JOE — WMCA (570 k) Inter-City network,

Mon. and Thurs., 12:05 a. m., Sat. 12 midnite. (Hickory House, NYC. (New York City.)

McSHAW, JAY — KXBY (1530 k) Weds., 2:45 p. m. (Listen to this young "pounder of the ivories" from the land of Andy Kirk and Count Basie.)

RAYE, MARTHA — CBS—Tuesday, 8:30 p. m. (West coast rebroadcast, 11:30 p. m.)

SATURDAY NITE SWING CLUB—CBS-Saturday, 7: p. m

TATE, ERSKINE—WIND (560 k), Nitely, 10:15 p. m. and 12:45 a. m. (Walkathon, Coliseum, Chicago.)

TINSLEY, TED — Parrish Cafe, Nitely, 11:00 p. m., Randolph, Les, Moonlight Cafe, Nitely, 11:15 p. m.; Sax, Jimmy Lennox Cafe, Sun., Mon., Weds. and Fri., 11:30 p. m. Tues. Thurs., and Sat., 11:45 p. m.; Smith, Oscar, Strand Ballroom Tues., Thurs. and Sat. 11:30 p. m. Slappey, Lonnie, Harlem Grill Mon., Weds. and Fri. 11:45 p. m. Bowdin, Johnny, Roseland Cafe, Nitely except Thurs., 12 midnite (WDAS 1370 k) — Philadelphia, Pa.

VAGABONDS—NBC Red split net-work—Monday through Friday, 5:30 p. m.

WEBB, CHICK—NBC Blue-Wednesday, 12:30 a. m.; NBC Red — Thursday, 6 p. m., Friday, 12 midnite, (Savoy Ballroom, NYC.)

WILLIAMS, SAMMY—NBC Blue-Tuesday through Saturday, 9:45 a. m.

WILSON, TEDDY—CBS and MBS — Providing pianistic perfections with the reknown Benny Goodman (listed elsewhere on this page) trio and quartet.

The following outstanding colored radio shows are listed separately because of the type of entertainment and educational value they offer.

AMATEUR NITE IN HARLEM—WMCA (570 k)—Inter-City network—Wednesday, 11 to 12 midnite.

CHARIOTEERS—NBC Blue - Tuesday, 8 a. m.; NBC Red, Friday, 10:15 a. m. WMCA (570 k) Tuesday, 9. p m.

MICHAUX, ELDER LIGHTFOOT SOLOMON, and his Congregation—MBS Monday, 9 p. m.

SOUTHERNAIRES—NBC Blue-Sunday, 12 noon; Thurs and Saturday, 3 00 a. m.

KEY TO ABBREVIATIONS:

CBS indicates the Columbia Broadcasting System; MBS, Mutual Broadcasting System; NBC Red, National Broadcasting Co., WEAF, New York City plus additional stations to the west coast; NBC Blue, National Broadcasting Co., WJZ, New York City plus additional stations to the west coast; NBC Red (or Blue) split network, indicates that a group of stations, usually between New York City and Chicago, are occupied with a commercial series and the remaining stations of the network are carrying the broadcast listed; (k) is an abbreviation for kilocycle.... Consult your local network stations subtracting time listed to your time zone.

"ENCHANTED SCORPION" BRINGS TOP BILLING



TANYA,
or Bernice Bruce, the "boneless brown beauty," whose new routine, called the "Dance of the Enchanted Scorpion," has gained top billing for her in the new Brown Skin Models' revue.

Theatrical – 1938
Individual Troupes, etc.





Hampton Institute Creative Dance Group in "Tramping"



Cheyne's Studio, Hampton, Va.

Frank O. Roberts
In "Mamah Parah"

Charles H. Williams

African Dances, American Plan

By Margaret Lloyd

A tall Negro, increasing his height by a pair of stilts, danced with remarkable agility on those artificial extremities, swishing his grass skirts and waving his much ornamented head as he sang "Mamah Parah" and other strange words, weaving his long arms in a pattern with his song. A tom-tom beat out the rhythms of his dance. His balance was superb. His happiness in the festive rites rayed out from his sunny smile.

This did not take place in an African jungle as one might suppose. Green cloth curtains, not palm trees and tangled growths, surrounded him. The stilts were maneuvered on a floor cloth rather than the soft earth. The dancer was a native of Liberia, at home abroad in America, where he was studying at Hampton Institute (Virginia), and taking a solo part in a program by that Negro educational center's Creative Dance Group.

* * *

There were other African dances on the program, dances of custom and ceremonial, of witchcraft and ritual, done with surprising aptitude if not complete abandon by the young men members of the group. It was the Liberian soloist, Frank O. Roberts, who gave the touch of spontaneity. Beside his groom in "Wyomamie," a dance of a marriage custom depicting the night before a wedding when the bride's parents must give their final consent, the bride, portrayed by a young American girl, seemed oddly sophisticated. There was more torsion to his body, more swing and sway to his movements.

Yet to an amazing degree the young men and women who are training to become directors of physical education in the schools and colleges, the playgrounds, clubs and other educational and recreational centers of their people, had caught the mood of these ancient rituals and mastered their rhythms and detail.

With muted ferocity a "Wandai War Dance" suggested tribal rhythms. But when a "Hammock Dance" brought the Liberian native to the fore again in the exotic robe of an African chieftain, borne by six men in a hammock suspended from poles carried horizontally on their heads, and when he, descending from the hammock and doffing his outer robe, danced his "Pagan's Prayer" with the fervor of the untutored, making guttural sounds in his throat as if he had not yet learned to speak, the atmosphere again became charged with something of jungle mystery, something of pagan superstition.

This program, pungent with the breath of primitive rhythms, wafted somewhat in dilution over the long years since their origin, over the long distances from their homeland, included other expressions of Negro folklore, the rhythms of labor and play as they are danced and sung in the American Southland—the vivacious "Juba," which also came from Africa and became Americanized; the "Cakewalk," as it might have been danced by couples for social pastime 40 years ago; "Dis Ole Hammer," one of the best known of the labor songs, and "Middle Passage," a composition showing in the forceful oppositions of tyranny, the bent backs of the oppressed, that shameful period of transplantation when free Africans were conveyed across the ocean, packed in boatloads like animals, to become American slaves. The program ended significantly with those devout expressions of Christian faith, those rich contributions to American music and American folklore, the Negro spirituals, in dance form.

* * *

It was a danced picture of the culture of a race, of the sources of that culture, of the tributaries that fed it, and of the race's emergence into respected citizenship as a contributing factor to American art and American life. It was presented with taste and discretion by an educated man whose innate and cultivated love of the dance has turned his lifework into its present course.

Charles H. Williams is a graduate of Hampton Institute and now director of physical education there. He was awarded the degree of Bachelor of Physical Education by Springfield College in 1924 and completing the summer course at Harvard University, received first a diploma in Physical Education and in 1939 the degree of Master of Education. He has studied dance with Ted Shawn and observed, from summer to summer, pedagogical methods at The Bennington School of the Dance. As a "Y" secretary in the World War and supervisor of Negro welfare in the army, as a dweller and visitor in the Southland, he has watched at close range and in great variety the song and dance of his race as it is conditioned by environment and circumstance.

His book, "Cotton Needs Pickin'," published in 1928, records the labor songs and folk dances as he has heard and seen them. For singing is an integral part of the negro dance and both are an integral part of negro life.

* * *

In the past four years Mr. Williams has developed from the student body of Hampton Institute the Creative Dance Group, which like the superior college glee club that so excels in its field, it is soon invited to perform for a wider public, has by its artistic merit entered the professional world, touring the East

(south and north) in vacation intervals; practising, rehearsing and preparing new programs during school sessions. In this work he is assisted by Mrs. Charlotte Moton Kennedy, a graduate of Tuskegee and of the Sargent School of Physical Education, a former pupil of Miss Pauline Chellis at her School of Dance in Boston, and now a teacher of physical education at Hampton. Mrs. Kennedy is the choregrapher of the negro spirituals, of "Middle Passage," and several other compositions, applying in her work the modern technique to the basic rhythmic energy.

African dancing as a root of racial expression has always interested Mr. Williams. He has made all the research in the subject possible without being actually on the ground. When students have come to him from Africa, he has assembled the native material they brought, and by selection and deletion, developed from these authentic sources compositions of African dances for concert presentation.

* * *

On the stage these dances could not in any case be danced as they are on their native soil. They are dances of ritual and ceremony, requiring large space and length of time. Their uninhibited pulse would be overwhelming in a hall or theater. Their pattern is not sufficiently compact for confinement within walls. Mr. Williams has tightened them up, refined and subdued them.

In condensing and modifying these dances as concert pieces, Mr. Williams has preserved their essence, while holding them within the bounds of floor cloth and cyclorama, while restraining their beat and accent.

He presents their rhythmic substance and innermost content on an idealized plane, because he believes that is their true plane. He seriously questions the charges of undue savagery and unmorality so often made against them, because he believes that they are a genuine expression of a people, of that people's experience in war, religion, marriage, birth and death. Believing in the sincerity of their exaltation as ritual dances, he thus sets them forth. Certainly as he presents them, they are simple and childlike, innocent in their joy, guileless in their rhythmized play of war or witchcraft, marriage or chieftain's glory.

Today the dances of Africa, in their intrinsic state, are in danger of deterioration. The impress of "civilization"—in the shape of radio and cinema, camera and automobile, trailing their influence across Africa—is likely to weaken or efface them. It is important to record and collect them now, before the mechanical motor completely de-motorizes them.

To this end and as soon as he can secure the necessary funds, Mr. Williams is planning a journey to Liberia, West Africa and other districts where tribal rhythms and pagan rituals still prevail, a journey which he expects will eventuate in a new book on African dance and a fresh stimulus for the Creative Dance Group.

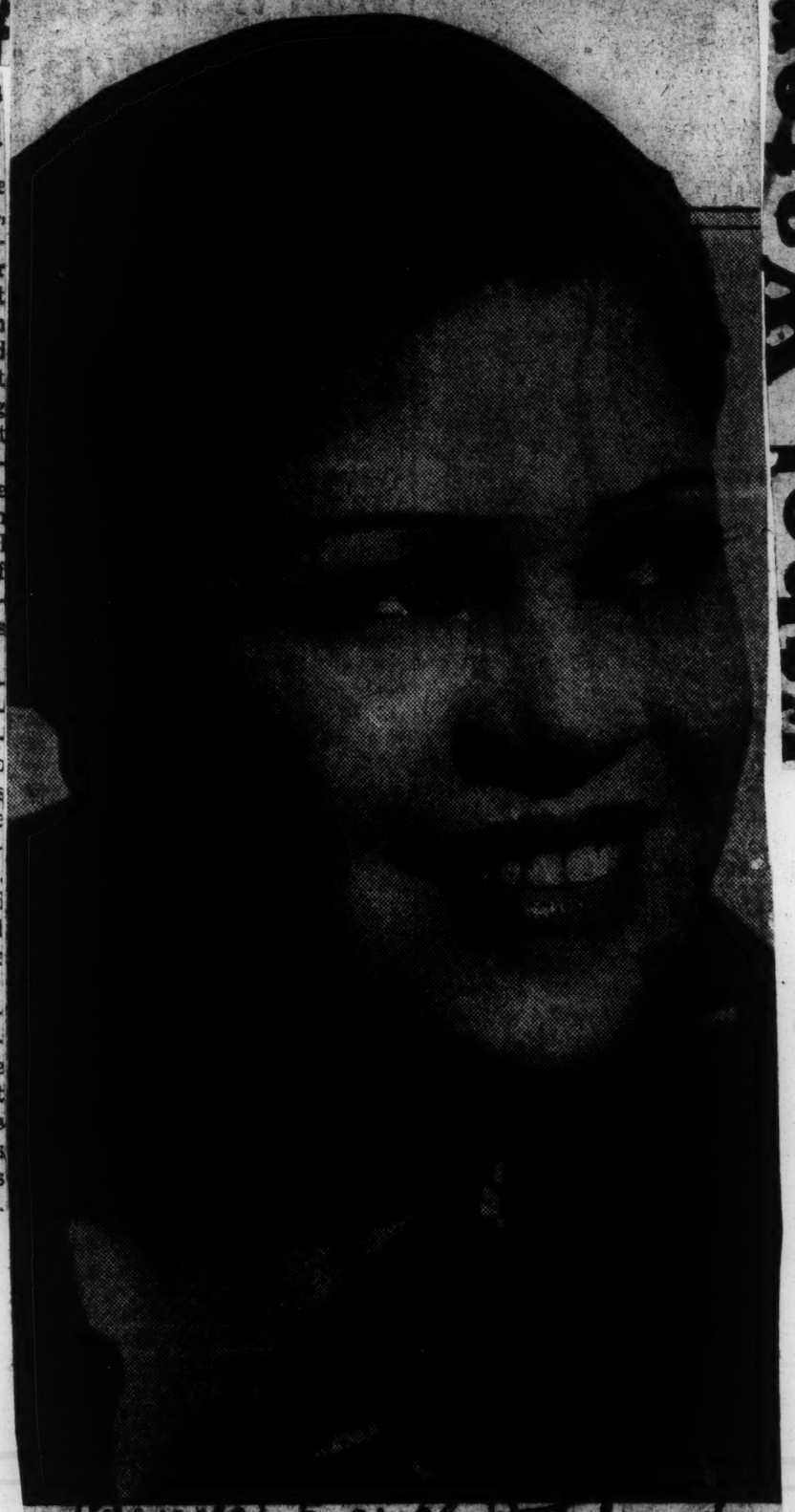
N. Y. Producer Seeks Talent in Hinterland

NEW YORK. — (ANP) — Lee "Harlemania" Posner, publicist, commentator and columnist associated with New York night life for many years, the man who brought out Cab Calloway, Duke Ellington and Earl "Snakehips" Tucker and who made Negro entertainment popular the world over, is making a tour of several key cities in quest of new talent to augment his present cast at the town night club, the Cafe Afrique on 300 West 45th Street. These new discoveries will be slated for the Fall edition of Posner's "Harlemania of 1938" revue which is presented at this popular hot spot.

He will make stops at Wilmington, Delaware, Philadelphia, Baltimore and Washington, D. C. Posner is making this trip in order to unearth dormant talent which has never had the chance to invade the East and make New Yorkers conscious of its entertainment value. As a producer, Posner has emerged with such hits as "Blackberries of 1932" which was presented at the Liberty theatre in New York.

Our future Negro stars, contends Posner, will be found outside of New York. But first, he emphasizes, they must be brought to the atention of New York's pleasure crowds. To sustain his point, he has only to allude to his presnt show at the Cafe Afrique.

TO LEAVE WHITE BAND



JUNE RICHMOND

June Richmond, who became the first colored girl to be featured with a white orchestra as vocalist, was hit by racial prejudice and will be let out while the aggregation tours the South. When chosen for the Jimmy Dorsey's band last August, Miss Richmond was being featured by Les Hite on the coast. She is at present with the band at the Hotel New Yorker in New York City.

Ethel Waters Quits The Cas

production. An added attraction will be that popular song writer, Shelton Brooks.

NEW YORK, Sept. 2—Miss Ethel Waters, for the past several weeks starred at Billy Rose's Manana ended the engagement Friday and will enjoy a brief rest before making another public appearance.

Miss Waters is scheduled for an early opening in "[illegible]" production slated for Broadway.

While Miss Waters is out of the show, Rose will continue his policy of employing Race talent. The Lindy Hoppers, featured along with Miss Waters will remain. Then in addition Tip, Tap and Toe, popular dance team will show in the new

Theatrical – 1938
Individual Troupes, etc.

THE DANCE: 'ZUNGURU'

Asadata Dafora's Second Native African Dance-Drama—Notes From the Field

By JOHN MARTIN

ASADATA DAFORA, who made a considerable stir with his native African dance-drama "Kykunkor," in the Spring of 1934, has tempted the fates with a second work in the same medium. This is "Zunguru," which began an engagement on Tuesday night at the little Davenport Theatre in East Twenty-seventh Street, where collection baskets are passed in lieu of an admission charge.

It was no mean ordeal for Mr. Dafora to have to meet the challenge of his own success. No matter how well the second work might turn out, it must inevitably lack both the complete surprise of the first, which virtually sprang out of the blue, and the novelty of its material. In the meantime, the same theme had been played upon several times by other groups, and it had become evident that it was by no means an automatic formula for success. There was practically no chance that "Zunguru" would be as exciting as "Kykunkor," and, truth to tell, it is not.

This, however, is far from the equivalent of saying that it is wearisome or in any way unworthy. If it lacks the primitive passion of its predecessor, it is in some ways a better, and certainly more thoughtful, piece of work. For all that it may not have the drive and the pulse of "Kykunkor," there is, in the classic phrase never a dull moment.

New Approach

Dafora has made no attempt whatever to repeat himself. He has adopted an altogether different approach, dealing this time with a larger theme and investing it with English dialogue. The story is of a tribal prince whose mother, through her contact with the missionary schools, has seen the value to the whole tribe if he is sent to America to learn modern methods of agriculture and mining. There is considerable opposition among his own people to his going, and when he returns five years later he has to meet further opposition from a reactionary neighboring chieftain with whose daughter he falls in love. Everything ends well and the boy is made ruler of the two tribes united, but not without certain melodramatic doings in the meantime.

The unfolding of the tale is completely delightful in its naïveté. The action is stripped to the bone, points are made with amazing directness and there is no hint of climax anywhere to be found. Episodes follow each other with great rapidity, though without establishing anything like organized dramatic suspense. The dialogue has an air of improvisation about it, and the total feeling is very much like that of those rare moments when one is allowed to eavesdrop at the serious and totally unself-conscious play of children. It will all undoubtedly be moving more smoothly by now, but it is quite inconceivable that it should ever lose its fresh ingenuousness.

Excellent Solo Work

There is not as much dancing as there was in "Kykunkor," nor is it, on the whole, so thrilling. What there is, however, is first rate, and in spite of all temptation, pretty far removed from the Savoy Ballroom style, admirable though that is in its place. Alma Sutton, one of the principal luminaries of "Kykunkor," is responsible for keeping things on the move most of the time, and there are stunning solos by her, Randolph Sawyer, a lovely looking creature named Clementine Blount, Fred Perry and one or two others who are difficult to identify from the program. Abdul Assen, the incomparable witch doctor of "Kykunkor," has two scenes as a medicine man, the more important of which is no doubt seen to better effect by now than on the opening night, when the lighting rendered him totally invisible most of the time. Mr. Dafora has written himself in only as a high priest in a scene or two, but his imagination and taste are in evidence throughout the work.

Use of Conventions

It is a dance-drama in perhaps more senses than just that of a drama with incidental dances. The conventions of the piece are all dictated largely by the use of those symbols in which the dance deals rather than in the comparative realism and three-dimensionalism of the drama. The principal characters are themselves in this vein, and even more characteristic is the general conventionalism of the mise en scène.

For example, the courts of audience of the two chieftains are identical in every respect. The bench which serves as a throne is not any one particular throne but rather a symbol of Throne. Similarly, four warriors who are just seen as guards in the court of Bambolai, later serve in the same capacity for the court of Bangura, who happens to be at the moment the enemy of Bambolai. The four comprise, as it were, a kind of chorus symbolizing Warrior wherever found. There is no confusion whatever and no sense of the incongruous in the use of so eminently functional a convention. Such cutting through to essentials is perhaps the chief delight of "Zunguru" and the soundest and most engrossing element in Mr. Dafora's art both as author and stage director.

The company gives him a fine and whole-hearted performance, with Homer Tutt and Hayes Pryor as the two kings, Verna Layuna and Fanny Peele as their respective queens, Charles Sherrald as the young hero, Lucia Michel as his bride, Randolph MacIntosh as a Prime Minister and, of course, the unique Abdul Assen at the head of the list. For the sake of the record, the drummers' names are Socco Jar, Aburiemie Waberri and Ju Jueyo.

To those who can be touched by simple things and charmed by the spontaneity of what is fundamentally folk art on an only slightly more sophisticated level, "Zunguru" can scarcely fail to give genuine pleasure.

* * *

Paris Congress Report

A report of the activities of the International Congress of Dance Considered as Education, held in Paris last month, has been received from Mme. Laurka, the American-born dancer who served as its secretary.

The congress, it seems, was exactly what it promised to be, that is, merely the first meeting of qualified persons in both the scientific and the esthetic fields to discuss the subject. Because of the shortness of the time, little more was accomplished than a breaking of the ground and a plan for future procedure to develop continual interchange of ideas between different nations. In this latter category, outlines were made for work by members in their various home countries so that when the second congress is held next July in Paris, fuller discussion may be possible.

A yearly congress is planned for the next few years, until the matter has been got sufficiently in hand to make a meeting every third or fourth year adequate. Next year's meeting, like this year's, will be held at the American Students and Artists Center, and under the joint auspices of the center and the Institute of Physical Education of the University of Paris.

For American dancers, students and educators, the discussions and conclusions as reported may seem a bit elementary, for regional and national conferences are annual affairs in this country. Several colleges offer dance majors, and there is now a monthly magazine devoted to the educational dance. As a beginning in a new field, however, it assumes different values.

"At the committee meetings," writes Mme. Laurka, "we began our plan, from which came the following decisions: That educational dance is that only which adds to the physical, mental and spiritual growth of a person and which in no way taxes or endangers him; that recreational dance may be educational when it includes educational qualities, or purely recreational when any of these qualities is absent and it is used for amusement alone; that professional dance is that in which the person is trained to an unlimited degree in order to fulfill public demand, and wherein he is often exposed to strain, damage or 'professional risks.' Hence, educational dance is both educational and recreational; recreational dance may also be educational; professional dance concerns this dancer in relation to his public and not as a means for his own educational or recreational purposes."

Speakers at the six sessions included Henri Bourgoin, Inspector General of National Education; Sir Arthur MacNalty, chief medical officer of the London Board of Education; Margaret H'Doubler, University of Wisconsin; Jane Erb, Salzburg Conservatory of Music; Jean Charbonneaux, the Louvre; Hillis Duggins, American Students and Artists Center; Martha Deane, University of California at Los Angeles; M. Bellugue, National Academy of Fine Arts; Eola Willis; Antonia Cobos, assisted by the dancer Joselita and the guitarist Relampogo; Douglas Kennedy, director of the English Folk Dance and Song Society; Laurie Laurka; Dr. Paul Chailley-Bert of the Faculty of Medicine of Paris; Ruby Ginner and Nancy Sherwood of the Greek Dance Association; Alexandre Volinine.

Others who are members of the several committees are Carlotta Zambelli, M. A. Aveline, Kathleen Danetree, Ann Driver, Lisa Duncan, Fischer-Klamt, Dorothee Gunther, Mme. S. Jousse, Irene Poppard, Berthe Trumpy, Ninette de Valois and Mary Wigman.

Columbia, S. C. Record
August 12, 1938

The Big Apple Abroad.

The Baltimore Evening Sun discovers on the editorial page of the London Times that the Big Apple, born in a negro dance hall in Columbia, has conquered England as Wallis Simpson, the Baltimore belle, could not.

"Having gone the way of the Charleston, the Black Bottom and other dance crazes, the Big Apple," The Evening Sun tells, "has found new devotees on the other side of the Atlantic. In Paris, the Gros Pomme is being danced in the little public dance halls on the Left Bank, and in a few of the night spots in Montmartre, but in London it really is a wow. The august Times discusses it profoundly in an editorial full of such phrases as 'corporeal agility' and 'corporate existence'; and when the Times unbends to that extent, you may be certain that the Big Apple is a rage which can no longer be ignored by the mouthpiece of the empire."

And this, The Times has it, is the Big Apple year in London.

"From the strictly social point of view," it declares, "one season is doubtless much like another; but the season of 1938 will always be remembered as the one which put the Big Apple on the floor."

And except for this testimony The Evening Sun would be skeptical. "At this distance," it confesses, "it is a bit difficult to conjure up the picture of stately London dowagers clapping their hands in unison while corporeally agile young gentlemen or ladies truck into the middle to 'shine'; but The Times says it is so, and we cannot doubt it."

As for The Record it merely rejoices to see a Columbia product enjoying popularity abroad and although it would prefer to see South Carolina exporting cotton rather than dances it consoles itself by the knowledge that the Big Apple will at least do no harm. It is to be preferred to the racial and religious hatreds that the Fascist countries now extrude.

WRITES THAT JO BAKER HA

London Still Shy of Dancer and Only Shows an Aloof Admiration for Her Act

Rudolph Dunbar Tells of Attempts on Part of Famed Star To Coax and Compel British to Like Her

By RUDOLPH DUNBAR

MENTON, FRANCE, Aug. 31 (ANP)—I am now in Menton basking under the "capricious rayons" of the sun. It is simply delightful here with the charm of its native people, its magnificent panorama, and its rustic simplicity. I occupy a villa on a hill overlooking the mediterranean, a huge curtain of sapphire blue from the reflection of the skies. I am surrounded by mountains and from them I get a delicious whiff of nature's perfume.

It was a source of delight when I arrived here to find that Rollin Smith, the baritone singer, was featured with great pomp to appear at the gala event at the Casino. For this event the entire Casino was sold out. Mr. Rollin Smith has a tremendous following in Menton.

Just before leaving London interesting things, as well as people, came my way. There was, for instance, Bricktop, the famous colored artist who flew over from Paris to entertain at Lady Mary Lygan's party.

The method of modern transport these days is most amazing. At five-thirty the evening of the party, Bricktop was still in Paris. Lady Mary telephoned over to ask if she could come and she said she would, so that was easy. But less easy was getting her to London as there was no seat on the only suitable airplane. However, the situation was saving by a booking cancelled at the last minute.

Bricktop is going to be seen in quite a different setting at the end of the month when she goes to Italy to sing at the most lavish entertainment, which will draw the gayest cosmopolitan society of Europe. She is offered a staggering fee of 200 pounds, (One Thousand Dollars) for this engagement.

Josephine Baker left quickly after her comparatively short englamour that have proceeded Joseabsence of the blatant publicity which heralded her former appearances. With all the fame and glamonr that have proceeded Josephine, she still finds difficulty in adding London to her conquests with her terrific personality, she tried desperately to coax and compel London audiences to give her the response worthy of a heroine, but without success.

People showed an aloof admiration for her versatility, grotesque attitudes and exotic grimaces.

Her appearance in London showed that she had subdued her ultra-contortionate "hip - tossing." Rhythm she has to a superlative degree.

If she could, in addition, have maneuvered her thyroid cartilage nto producing Negro posture like some of her enterprisinfi sisters in America, she would have become the greatest revue artist in Eurone.

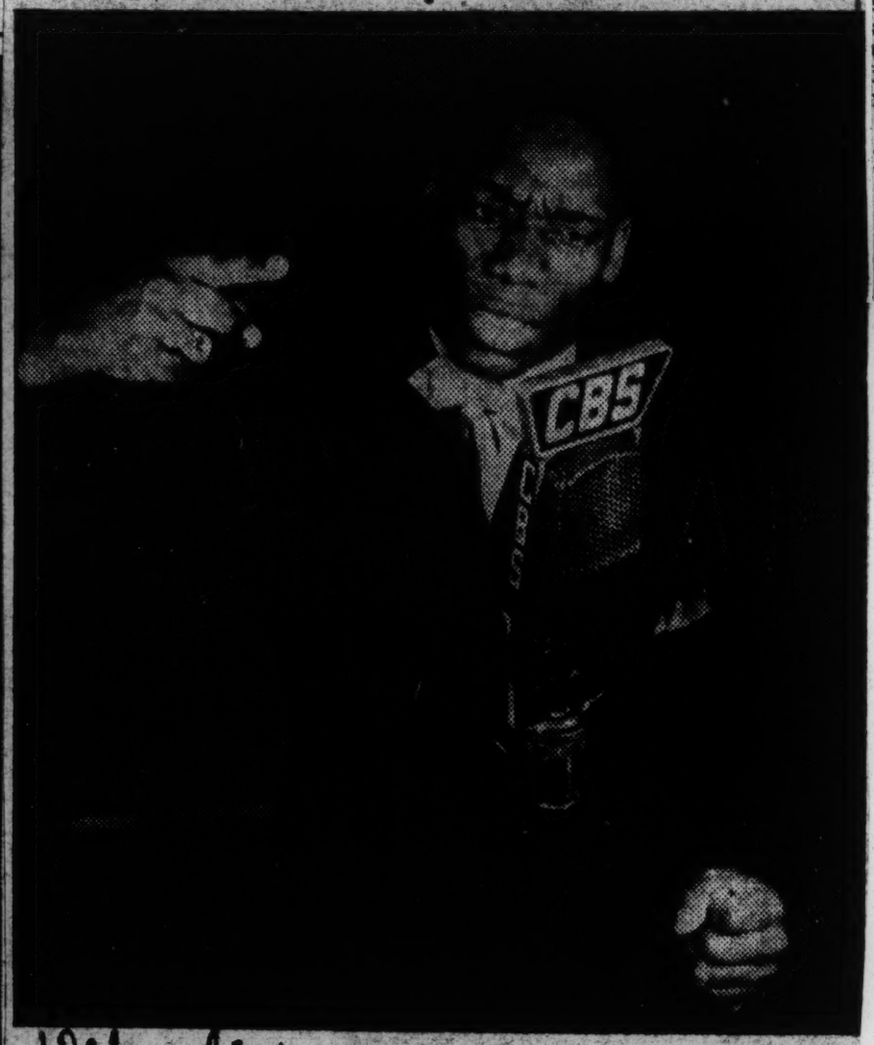
Theatrical - 1938
Individuals, Troupes, etc.

CHICK GETS ANOTHER DEGREE



CHICK WEBB
is shown above with Walter Winchell, just after he received an M.D. degree (master of drums) from the senior class of New York University. Winchell, famous New York columnist, and radio and screen star, was also awarded a degree by the class. A few months ago Chick got an M.S. (master of swing) degree from a fraternity in Boston University.

ON NATIONAL CHAIN



OSCAR POLK
One of Broadway's leading dramatic stars, now appearing in "You Can't Take It With You" signed with Columbia Broadcasting system this week for 52 weeks. The program is known on the chain as "Big Sister" and reaches the air waves at 11:30 a. m.

'Little Black Sambo' Has Opening Aug. 29

"Little Black Sambo," a dramatization of the beloved children's story, which opened Monday, Aug. 29, at the Great Northern theatre, was the first production of the new season by the Chicago unit of the Federal theatre.

From the pen of Charlotte B. Chorpenning, "Little Black Sambo" offers delightful simplicity. The tingling music, scored by Shirley Graham, gives the play entertainment of the first rank for adults as well as for children.

The play was written and first produced in 1936 at the Goodman theatre where it was the most successful production of the year. The theme is from the well known adventures of Little Black Sambo who lived in a jungle with his mother and father, Mumbo and Jumbo. The personification of the animals in the play, monkeys and tigers, is given a touch of the classic by Miss Chorpenning who has already turned out a number of highly successful dramatizations of children's tales.

In the title role Charles Johnson, sepia-hued actor-singer, catches the mood of the music and the drama through the inborn sensitiveness of his race. Johnson is supported by an experienced and able cast which includes Herman Green, veteran actor whose work in "Big White Fog" won him recognition as Chicago's leading Negro character actor. Tillie Johnson, as Mumbo, has a hard to play role which she carries extremely well.

The policy of the Great Northern theatre during the run of "Little Black Sambo" will be performances nightly except Sunday and matinees Wednesday and Saturday.

TO HONOR RADIO ANNOUNCER



WILLIAM BLEVINS

Only Race radio announcer in the south who will be honored at a special program in the Industrial high school auditorium, Birmingham, Ala., on June 26. The event in his honor will be known as "Blevins Appreciation Day." Mr. Blevins has been on the air five years, singing several times weekly over station WSGN.

COUNT BASIE "SHADED" BENNY GOODMAN

In the recent benefit swing contest between Count Basie and the white King of Swing, Benny Goodman, the sepia maestro was given a hot Basiefs enjoying the curve of popularity in Harlem and the rest of the nation at the present time. His vocalist, James Rushing, is also a favorite among the "cats".....In Harlem, the columnist found the most popular eating spot for entertainers to be the TURF CLUB where the performers go after working hours; the musicians' chief hangout is the RHYTHM CLUB; the melting pot of Harlem is at 135th and Seventh Avenue; the favorite sip inns are the BIRD CAFE, the BIG APPLE, and the downstairs bar of SMALLS' PARADISE; the SAVOY is the Home of Happy Feet; and the ritziest of the "jumping joints" is the MEMO CLUB. Other "bests" in Harlem and the jazz world in general, as far as the columnist is concerned, are Willie Bryant, best emcee; Andy Razaf, best writer of songs and musical scores; Fletcher Henderson, best arranger; Cab Calloway, best showman; Duke Ellington, best composer; Jimmy Lunceford, best orchestra leader; Louis Armstrong, best trumpet soloist; Tiny Bradshaw, best clown-prince; Willie Smith, best all-round reed man; and Sonny Greer, best drummer....The male songsters are Pha Terrell, Orlando Roberson, Dan Grisson, Sonny Wood, Harlan Lattimore, Willie Smith, Walter Fuller, Billy Daniels, Cab Calloway, Fats Waller, and Louis Armstrong himself.....The leading fem songstresses are Maxine Sullivan, Ella Fitzgerald, Ivie Anderson, Midge Williams, Boby Catson, Ethel Waters, Lavada Carter, Bella Johnson, Dene Larry and a host of others .....Maxine was featured recently on the George Gershwin Memorial program in the Lewisohn Stadium, the only swing vocalist ever honored on so artistic a musical card.



Count Basie

Success of 'Little Black Sambo' Due to Charlotte Chorpenning, Head of Drama Dept. of Northwestern Univ.

Charlotte Chorpenning, head of the Drama Department at Northwestern university and one of the world's foremost dramatizers of children's plays, started her theatrical career at the age of eighteen and since has startled the amusement world with her dramatized versions of famous children's plays. "Little Black Sambo," one of her most famous works, will be presented by the Federal Theatre Players at the Great Northern theatre, starting August 29, nightly except Sundays, and matinees Wednesday and Saturday.

Mrs. Chorpenning, the daughter of a preacher, had writing abili y early in life, but due to parental disapproval she was unable, at the time, to realize her ambition. Upon entering Ames, university she started her writing career and later secured her Bachelor of Arts degree from Cornell university.

Then came romance, she married her childhood sweetheart who soon became desperately ill and, after a protracted sojourn in Colorado, passed away leaving a grieving wife and a small daughter to face the world alone. Faced with the necessity of providing a living for herself and daughter she wrote fiction and poetry —some of it paid meagerly. Feeling additional education would be helpful she studied dramatic art at Harvard university under Professor George Pierce Baker.

She then became associated with Hull House in Chicago, and was so successful with her dramatic hits that she attracted the attention of Theodore Minckley of Northwestern university's Play Shop and in her first production, "The Wizard of Oz" was so successful that she was given complete charge of the Play Shop productions for children. Shortly after, Maurice Gnesin, of the Goodman theatre, asked her to supervise and direct children's plays for the Goodman theatre. These plays have since become world famous.

Mrs. Chorpenning has also supervised all productions at the Children's Theatre on the Enchanted Island during the Century of Progress and, at present, is devoting the majority of her time to lecturing at Northwestern university on "Dramatics and Personality Growth" and "Dramatics and the Social Growth."

Theatrical -1938
Individual Troupes, etc.

Radio Programs
WITH
Negro Artists

HOT AIR

(By Harold Jovien for A. N. P.)

Hoping to fill in where many have left off, this column intends giving you the most accurate listings, plus commentaries, of radio features of interest to the race in particular.

Your scribe suggests you follow these columns regularly with radio scheduling as it is. Time period changes and new broadcasts coming to the air simultaneously filling the vacancy left by others will necessitate your continual reference.

All time shown is Eastern Standard. Subtract 1 hour for Central Standard Time; 2 hours for MST; and 3 hours for PST. (Pacific Standard Time.) (MST Mountain Standard.)

CALLOWAY, CAB-CBS-Sunday, 11:30 p. m. and Thursday, 11 p. m. Cotton Club, NYC)

DORSEY, JIMMY-NBC Red-Thursday 11:30 p. m.; NBC Blue-Sunday, 11 p. m., Tuesday, 11:30 p. m. WMAQ (670 k)-Weds. and Thurs., 11:35 p. m., Sat. [illegible] p. m., Sun., 1 a. m. (Congress Casino, Chicago.) Cleveland, Ohio

DOUGLAS, TOMMY-KXBY (1530 k)-Nitely, 1 a. m. (Antlers Club, Kansas City.)

ELDRIDGE, ROY-WBBM (770 k)-Nitely, except Sat., 1:15 a. m. (Three Deuces, Chicago.)

GOODMAN, BENNY-CBS-Tuesday, 10 p. m., Wed., 11 p.m. Sat. 11:30 p. m.; MBS-Thursday, 12 midnite (Hotel Penn. NYC.)

HAMPTON, LIONEL—CBS and MBS — Outstanding member of Benny Goodman's combo (listed elsewhere.)

HENDERSON, FLETCHER—NBC Blue—Sun. and Fri. 12:30 a. m.; NBC Red west coast only — Mon., Tues., and Sat., 2:30 a. m., Sat., 8:00 p. m.; NBC Blue West Coast only—Weds., and Thurs., 1:00 a. m. (Vogue Ballroom, Hollywood, Cal.)

HENDERSON, HORACE—WBBM (770 k) Sunday, 11 p. m. and 2 a. m., Mon., Weds., and Fri. 2 a. m., Tues. and Thurs., 2:15 a. m. (Swingland Cafe, Chicago.)

HINES, EARL—NBC-Red, Sun. Mon. & Thurs., 12:30 a. m. WENR (870 k) — Sunday, 11:15 p. m., Tues., Weds. and Fri. 12:45 a. m. (Grand Terrace Cafe, Chicago.

HUNTER, ALBERTA — NBC — Red — Friday, 6:35 p. m.

MARSALA, JOE — WMCA (570 k) Inter-City network, Mon. and Thurs., 12:05 a. m., Sat. 12 midnite. (Hickory House, NYC. (New York City.)

McSHAW, JAY — KXBY (1530 k) Weds., 2:45 p. m. (Listen to this young "pounder of the ivories" from the land of Andy Kirk and Count Basie.)

RAYE, MARTHA — CBS—Tuesday, 8:30 p. m. (West coast rebroadcast, 11:30 p. m.)

SATURDAY NITE SWING CLUB—CBS-Saturday, 7: p. m.

TATE, ERSKINE—WIND (560 k), Nitely, 10:15 p. m. and 12:45 a. m. (Walkathon, Coliseum, Chicago.)

TINSLEY, TED — Parrish Cafe, Nitely, 11:00 p. m. Randolph, Les, Moonlight Cafe, Nitely, 11:15 p. m.; Sax, Jimmy, Lennox Cafe, Sun., Mon., Weds. and Fri., 11:30 p. m. Tues., Thurs., and Sat., 11:45 p. m.; Smith, Oscar, Strand Ballroom, Tues., Thurs. and Sat. 11:30 p. m. Slappey, Lonnie, Harlem Grill, Mon., Weds. and Fri. 11:45 p. m. Bowdin, Johnny, Roseland Cafe, Nitely except Thurs., 12 midnite (WDAS 1370 k) — Philadelphia, Pa.

VAGABONDS—NBC Red split net-work—Monday through Friday, 5:30 p. m.

WEBB, CHICK—NBC Blue-Wednesday, 12:30 a. m.; NBC Red — Thursday, 6 p. m., Friday, 12 midnite, (Savoy Ballroom, NYC.)

WILLIAMS, SAMMY—NBC Blue-Tuesday through Saturday, 9:45 a. m.

WILSON, TEDDY—CBS and MBS — Providing pianistic perfections with the reknown Benny Goodman (listed elsewhere on this page) trio and quartet.

The following outstanding colored radio shows are listed separately because of the type of entertainment and educational value they offer.

AMATEUR NITE IN HARLEM—WMCA (570 k)—Inter-City network—Wednesday, 11 to 12 midnite.

CHARIOTEERS—NBC Blue - Tuesday, 8 a. m.; NBC Red, Friday, 10:15 a. m. WMCA (570 k) Tuesday, 9. p m.

MICHAUX, ELDER LIGHTFOOT SOLOMON, and his Congregation—MBS Monday, 9 p. m.

SOUTHERNAIRES—NBC Blue-Sunday, 12 noon; Thurs. and Saturday, 8 00 a. m.

KEY TO ABBREVIATIONS:

CBS indicates the Columbia Broadcasting System; MBS, Mutual Broadcasting System; NBC Red, National Broadcasting Co., WEAF, New York City plus additional stations to the west coast; NBC Blue, National Broadcasting Co., WJZ, New York City plus additional stations to the west coast; NBC Red (or Blue) split network, indicates that a group of stations, usually between New York City and Chicago, are occupied with a commercial series and the remaining stations of the network are carrying the broadcast listed; (k) is an abbreviation for kilocycle.... Consult your local network stations subtracting time listed to your time zone.

HEROES OF HAITI LIVE
AGAIN IN WPA PLAY

Crusader News Agency
2-14-38 New York, N.Y.

NEW YORK, Feb.--(CNA)- Toussaint L'Ouverture! Christophe! Dessalines! Liberatures of Ha iti! Ma rtyrs for freedom! Slaves who have received the greatest tributes ever paid to mortals by the pens of famous writers will soon live again in one of the most stirring dramas yet produced by the WPA Federal Theatre Project.

With a background of oppression, slave-holders' cruelty and Negro heroism, "Haiti," scheduled to open at the Lafayette Theatre late in February, brings to the American stage for the first time the heroic struggle of the Haitian people for national freedom against the armed might of France, England and Spain.

The action of the play begins in 1802, when Napoleon Bonaparte ruled France. With most of Western Europe under his thumbs, Napoleon turned his attention to Haiti, where Toussaint L'Ouverture, a Negro slave, had risen to Governor-General over the whole island with its population of half a million blacks, as a result of his military genius, political acumen and brilliant victories over French and Spanish forces in the island.

Napoleon, jealous of the prestige of Toussaint and determined to re-enslave the Haitian people, fitted out an expedition of sixty ships and more than thirty-thousand veterans of his victorious campaigns in Europe. General LeClerc was placed in command and sent to Haiti under the guise of freindship. Toussaint was invited to a conference with the French, was betrayed and placed on board a Franch warship and hurried off to France.

The arrival of this enormous fleet off Haiti opens the first scene of this magnificent drama by William DuBois.

"I conceived the idea for the play, said DuBois, "after reading rich literature dealing with this period."

Du Bois is a white graduate of the Columbia University School of Journalism. At the present time he is employed by the New York Times, writing short stories on the side.

The glamorous role of the unconquerable "Christophe" is portrayed by Rex Ingram, renowned as "de Lawd" in the screen version of "Green Pastures."

The other principal characters in "Haiti" are Bernard Pate, Louis Sharp, Elena Karem, Catherine Lawrence, Alvin Childress, William Sharon, David Freidkin, and Amile Hirsch.

Ma urice Clarke, white, founder of the School of Drama at the University of Nebraska and recently director for the WPA Children's Theatre, is staging the production.

The set is designed by Perry Watkins, noted designer. The costumes are by James Cochrane and the lighting by Byron Webb.

JUBILEE DIP IS NEW DANCE

Born at Negro Celebration in Memphis Cotton Carnival

MEMPHIS, Tenn. (AP)—A lusty new dance, featuring flying feet and swaying, twisting bodies, has made its bid for fame. It was born on Beale Street, where the "blues" began. Two young Negroes from a high school inaugurated the "jubilee dip" at the opening of the annual cotton makers' jubilee, in connection with the Memphis Cotton Carnival.

As the dancers swayed from step to step of the "jubilee dip" observers said their movements recalled laborers toiling in delta cotton fields or along the levee, hoisting to their shoulders the cargo from the glamorous packet boats of another day.

Say Teddy Wilson and Lionel Leaving Benny

NEW YORK—Teddy Wilson, famous swing pianist with the Benny Goodman quartet, has handed in his notice to quit the organization, according to rumors afloat here this week, and Lionel Hampton, vibraphonist, was reported as seriously considering offers to swing out for himself.

Lionel is being promoted by Joe Glaser and Rockwell-O'Keeke to form his own band. It was said, Teddy Wilson has been making records in his own right for some time, and all of the discs have been highly acclaimed as some of the best in swing-mania. Billie Holliday has done the vocals on all of the Wilson waxings, and the members of the five-man band that has supported him have been garnered from here and there.

The famous Goodman quartet lost one of its members last week when Gene Krupa, white, drummer, left to form his own band.

Theatrical - 1938
Individual Troupes, etc.

Gee Gee James, Philly's Own Makes Name As Radio Artist

She's Tulip, the maid, on "Hilltop House" five times a week at 5.45 p. m., E. S. T. on the Columbia Network, but in real person she's Gee Gee James, one of the best known radio actresses on the air today. Gee Gee not only acts with the best, but sings equally as well. Her splendid characterizations win new friends every day.

PHILLY'S OWN GEE GEE



"Hilltop House," heard Monday through Friday at 5.45 P. M., EST on the Columbia Network, has an unusual member in its cast. Her name is GeeGee James, and she is one of radio's outstanding Negro players.

Miss James portrays the part of Tulip, a maid at the "Hill-top House" orphanage who "mothers" Bess Johnson and acts as unofficial adviser in all matters . . . the problems of the children . . . romance . . . Tulip has an opinion about everything which concerns her mistress and strong forebodings and intuition. Rich with the accent of Dixie, her throaty voice is a fine foil for the dulcet tones of Miss Johnson with whom she plays most of her scenes.

Not a Newcomer

Miss James is not a newcomer to radio. After a varied stage career, she took a chance and auditioned for the "Gibson Family" program in 1935. The part called for a maid who could sing as well as handle dialogue. Miss James sang one chorus of a well-known Negro ballad and was hired at once by the director. That director was Carlo De Angelo, who is now in charge of 'Hilltop House." Since 1935 Miss James has become an important radio player.

Native of Phila.

Born in Philadelphia, her first experience as an entertainer was on the stage. She made a considerable reputation as a singer of popular songs, but she found that whenever the program called for a ballad of the Southland, she received more than the usual round of applause. After Miss James broke into radio, Kate Smith made her a principal in her traveling show. Miss James was billed next to the singing star in a tour of the United States.

With Rudy and Louie

Miss James has also appeared with Rudy Vallee and with Louis Armstrong and his orchestra.

She loves her new part in "Hilltop House" and is an ardent fan of Miss Johnson's. Every once in a while the script calls for a song and that's when GeeGee really shines. She still would rather sing than act, even though she has definitely established herself as a topflight actress.

Race Actors Must Depend On Radio, Cabaret Work Between Film Engagements

(As Told To Harry Levette By John Wolfenden, M-G-M Executive)

HOLLYWOOD—(ANP)—Hollywood's Negro colony stretches from the Los Angeles east side to the sea, a distance of nearly 25 miles.

In that respect it resembles no other racial group that furnishes character actors to films, for the French, the Russians, the Chinese and most other nationalities have their own particular locale and remain fairly close together in their own district. But the Negro may live on Central avenue or in Santa Monica.

All told, there are probably two dozen Negro players who can be certain of fairly steady work in pictures. At the moment, the majority of them are at work in Metro-Goldwyn-Mayer's "The Toy Wife," story of New Orleans and Louisiana plantation life of the 1850's, starring Luise Rainer.

"The Green Pastures" was their heydey and any Southern story has at least three or four roles for them. But radio and cabaret work has to be depended upon to keep them in bread and butter between picture engagements.

Not counting either the Paul Robesons and Bill Robesons on one hand or the colored extras on the other, the list of Negro character players is made up largely of the following: the McDaniels, Sam, Hattie and Etta; Clarence Muse, Lew Payton, Clinton Rosemond, Eddie Anderson, Billy McClain, Eddie Thompson, Eddie Greene, Ernest Whitman, Ralph Cooper; also Cleo Desmond, Louise Beavers, Libby Taylor, Lillian Yarbo, Theresa Harris and Myrtle Anderson.

Nine Mae McKinney, formerly prominent in films, has been appearing in pictures and vaudeville in Australia. Many Negro players, such as Rex Ingram, "de Lawd" of "The Green Pastures," have turned to the Federal Theater project for employment. American vaudeville is "out." The Fats Waller, Noble Sissle, Duke Ellington and Cab Calloway bands and acts help to keep some others busy who can't depend on pictures for a steady livelihood.

Probably a typical example is Clinton Rosemond, who plays the butler, Pompey, in "The Toy Wife." Rosemond, who was the prophet in "The Green Pastures," first attained film prominence in that production. He now averages a picture about every four months, at a total income of about $1,700 a year. Radio and concert work help the family budget. He used to tour [illegible] quartet and appeared in the London production of "Showboat." When feature pictures don't offer employment, he is glad to work in shorts, such as Pete Smith's "The Story of Dr Carver," in which he had the lead.

"There is a fair amount of work for the real Negro types," he says, "but very little for the mulattoes. Most of our character players hailed originally from the South, but quite a few were born right here in Los Angeles. Missouri and Arkan-

ses are the home states of several. It isn't entirely true that we forget our Southern accent after living and working in California. We do try, to talk, in every day conversation, as educated people but the Southern dialect has been immortalized in literature and in the work of our own Negro poets such as Paul Laurence Dunbar, and we have actually learned it in school. For picture of course, it's indispensable." 4-11-38

There are two production companies in Hollywood making all-Negro films, principally for release in Negro theatres of the South. Million Dollar Production has produced three of these, "Bargains with Bullets," "Life Goes On" and "The Duke Steps Out," and Jed Buell made the all-colored Western, "Harlem on the Prairie." Joe Louis starred in "The Spirit of Youth" [illegible] Clarence Muse also had a leading role. "Others are planned this year."

When "Porgy and Bess" played at the Shrine auditorium in Los Angeles, several members of its cast were tested for parts in "The Toy Wife." But the majority of Negro roles were filled from the more experienced local colony. What the Hollywood Negro players hope for is the enlistment for films of such actors as Todd Duncan, the Porgy of "Porgy and Bess;" the return to this country of Paul Robeson and signing of such outstanding Negro singers as Marian Anderson, Roland Hayes and George Garner. That, they believe, would lend immense prestige to their group and give them all a better chance to make themselves known.

Wilson, N. C., Daily Times
April 19, 1938

WHITE FOLKS FLOCK TO SEE PASSION PLAY FOR NEGROES



Crucifixion Scene From Chicago's Negro Passion Play

By AURELIUS KINSEY
AP Feature Service Writer

Chicago—A passion play presented by 40 negro men and women has attracted thousands of persons, white and black, to Corpus Christi church in Chicago's south side.

The costumed pantomime dramatization of "The Way of the Cross" by negro members of the Catholic faith is given as a Lenten service under direction of the Franciscan fathers. The modern-phrased script was written by the Rev. David Fochtman, O.F.M., youthful curate of Corpus Christi, who also coaches the players.

Thought Up By Negroes

The "Chicago Oberammergau" was conceived by negroes as a religious expression for the thousands of residents of Chicago's negro section. But the presentation won such praise that persons of all races and creeds flocked to the performances.

The players move through their parts as Father David recounts the narrative, accompanied by specially arranged organ music.

Characterization of the Christus is given by John Sarazen, a 22-year-old high school student. Shedrick Rowell, freight house filing clerk, is the Pontius Pilate and Maymie Holland, a maid, has the role of his wife, Claudia. Rita Dupont, beauty shop operator, is the Mary Magdalene, and her sister, Rae, stenographer, portrays the Virgin Mother. Clerks, housewives, porters, laborers and a bailiff are included in the cast.

Aid To Racial Amity

Among the whites who have sponsored the program are some of Chicago's socially prominent leaders, a superior court judge, university professors and art museum curators.

These patrons and the Rev. Clement Martin, Franciscan guardian and pastor of Corpus Christi church, believe the religious drama will improve relations between the races.

NEGRO DRAMA HELD OVER IN CHICAGO

CHICAGO, May--(CNA)--"Big White Fog," the powerful drama of Negro life, orginally scheduled for a two weeks' run at the Great Northern Theatre here, has been extended and will continue indefinitely. Acclaimed by both theatregoers and newspaper critics alike, the business of "Big White Fog" has been far beyond the expectations of Harry Minturn, regional director for the Federal Theatre in Illinois, and bids fair to break the previous high mark which was made by the musical show "Oh Say Can You Sing?"

5-2-38

Maxine Sullivan CBS Star



Maxine Sullivan, whose "swing" interpretations of the old classics have had more than a little to do with the touching off of the "swing versus classic" fireworks, is a current and regular feature of the WABC-Columbia network. Maxine's program's of song which may be heard Tuesday evenings at 6:45 p. m. EDST and Fridays at 6:15 EDST emanate from Hollywood, where she is filling an engagement at the Versailles night club.—(ANP)

THEATRICAL- 1939

INDIVIDUAL TROUPES, ETC.

By CHICK WEBB

FROM DRUMSTICKS TO PEN AND INK

Hi William, between you and me and the gate post, I thought this column writing business was an easy matter; by far easier than swinging music. Yet, now that I have the chance to do one, I find that you as a columnist are among people I wouldn't like to be. Nevertheless I'm into it now and though I'm scared to death, there's nothing left for me but to make one grand and glorious effort. Now the question arises, what shall I talk about? Yes, you've guessed it, swing music. . . Naturally, everybody talks about it and lots of us try to play it. Then too, I read the grand column Cab Calloway wrote for you on this subject which started me to thinking. To be sure there's a lot in what Cab had to say, yet, it seems to me that there is another side to the question. Cab pointed out the bitter irony of the fact that at the top of the heap of the new enthusiasm for swing there should be a white band. To me, this question shouldn't be considered from a subjective point, but from an objective one. What really matters is, not who brought swing music to its present degree of popularity, but how does this popularity affect us. When looked at constructively, we cannot deny that it has been a tremendous help in our particular field. In spite of what Cab has to say, I am nevertheless convinced that the average person does connect swing music with race talent and expects a new high in swing from colored bands. Even okay bands like Benny Goodman assist in furthering this conception. Goodman constantly gives credit to the sources of his inspiration, such as Duke Ellington, Fletcher Henderson, Jimmy Mundy and even Yours Truly. It is his own conviction that okay musicians cannot touch or compete with colored players in their own field; he is the first to make this clear.

It is unworthy of us to complain because it took another, more fortunately situated by circumstances, to sell and popularize a product with which we are the more familiar, and which was originally created by us. Surely it is preferable that Goodman should have borrowed our style, and, making a tremendous hit with it, gain for it a higher market value. Now we too may obtain a better price along with a better and more lasting market for this same product, which up until now has enjoyed only a limited scope. By this submission, I am quite sure that I shall have that brilliant writer and energetic critic Porter Roberts of your paper upon my neck with a vengeance for daring to point out that perhaps white influence has been beneficial rather than harmful.

Nevertheless, I do not hesitate to state that there are others, who in all fairness and logic, will admit that herein lies a great deal of truth. To prove my point, I will try to make clear my own situation.

For the best part of ten years I have had my own band and with it attempted to play, what in all sincerity, I felt to be the best kind of swing music. The best musicians available were hired in an endeavor to sell the band and make it popular. At times we did pretty well, but at no time was real popularity consistent, nor did fame and fortune ever seem to come within reach. After many years of attempting to sell what I know was good, though evidently uncommercial, I finally made up my mind that it was not for such as I to be able to persuade the general public to acclaim the swing style I was playing, therefore, for the sake of the future welfare of the band and myself, I had to accept a compromise in hopes of gaining a stronger public favor. A male singer was added to the group to do sweet ballads.

The band's library was changed around until it featured many of the popular song hits which were played soft and low in a smooth tempo. Along with those changes, I began to feature comedy and other tricks of the trade by way of bringing out the versatility of the aggregation. Notwithstanding the gain in popularity these changes brought my way, I was sacrificing my own musical personality and individuality. This state of affairs continued for two years, and then like a cyclone, the swing furore struck every corner of the country with Benny Goodman hitting the hardest. None of us can deny that he deserved his success, for unlike myself, he refused to compromise, thereby maneuvering himself into a position which eventually enabled him to insist that the public accept this new music. It now appears that such a music has arrived. At the start I was suspicious. From my own experience, I had found that it was impossible to specialize and still maintain one's popularity.

I was loath to run the risk of eliminating the small commercial tricks which up until now has so greatly aided my value at the box-office. Eventually, though, I realized that the unbelievable had occurred and a white band had brought it about. The people had really taken to swing and swing was all they were asking for. Accordingly, I made up my mind to take advantage of this opportunity and from then on sell what has always been my forte and favorite, swing music.

In conclusion, I must note the fact that fortune has never before smiled so sweetly upon me and mine and at long last I am able to reap great material and spiritual rewards, and I am happy, playing that thing called swing. I am sure that there were many others like myself who are today joyfully finding that they too can follow the dictum of their musical conscience, and in playing swing music, can still make a good living, in many cases much better than in the past before such a trend.

In other words, swing music belongs to the race, regardless of who has been responsible for the present rage in its favor. It is my hope, Billy, that we colored musicians will make up our minds to take advantage of today's favorable market with regards to a musical trend that is ours, and through hard work, perseverance, broad-mindedness and foresight, not only reap to the fullest the fruits of our labor and inspiration, but carry it on to a much higher and lasting plane.

Now, that's enough of all this seriousness. I've had my say and that's that.

I hope Billy boy, that you will come up to the Savoy before we leave and dig a new swing session, and as the rug cutters, happy in their new-found madness lay down the jive, you might gather what I mean, and at the same time you might show me why I'll never be a columnist. Next week you can show me the way.—Chick Webb.

Swinging out for Billy Rowe, New York Courier, 2143 Seventh avenue, thanks for the use of your reading optics.—Billy Rowe.

Chick Webb As I Knew Him

6-24-39

By FLOYD G. SNELSON

NEW YORK—The passing of Chick Webb, well known idol of thousands of dance fans all over the country, robs the music world of one of its favorite exponents of modern swing. The diminutive young musician was proclaimed "King of the Drums" and held many degrees of "Doctor of Swing" from various white colleges, who conferred on him the title in appreciation for his music at their many fraternity and sorority proms.

Chick succumbed Saturday at Johns Hopkins Hospital, in his home town, Baltimore, following a prolonged illness that kept him from his bandstand at intervals for some time. His death was the result of a major operation for a kidney ailment and he died at the age of 30.

Chick Webb came to New York in 1926, and like others in his profession conquered a desperate struggle for existence, until he finally landed at the top. One of his greatest triumphs was his first recognition of superiority just a few weeks ago when he played an engagement at the Park Central Cocoanut Grove, one of Broadway's swanky night clubs, and a week at the Broadway Paramount was his first start at the top of America's bright light firmament, when he and his band are said to have been paid $5,000 per week.

I will remember the first time I heard Chick and his ork at the one-time Harlem Roseland Ballroom, 125th St. and Seventh Ave., a taxi-dance hall, when the ork must play at least 55 minutes out of each hour to keep the dance floor in action. Later, he was engaged at the Savoy Ballroom, the toughest dance spot in the world, where jazz and swing must always be at a molten heat, and if the fans there kick on a band it's Goodbye and God Bless you. With the addition of Ella Fitzgerald, the champion crooner, Chick and his boys began to soar to the heights with airplane speed. Other engagements that put Chick on the top rung were "Hot Chocolates" musical show and at Billy Rose's Casino de Paree. He was quite a favorite with the recording studios; having made an outstanding number, "Stomping at the Savoy", and "Let's Get Together for Columbia". He has been under the management of Moe Gale Inc. Peace to his soul!

ELLA MAY BE NEW BOSS OF CHICK WEBB'S BAND

SINGER IS KEY FIGURE IN BAND'S SUCCESS

6-24-39

NEW YORK, June 22—Ella Fitzgerald who has long been considered as the most important point of the late Chick Webb's success, is the next in line to take over the band left by the drum maestro. In the event that Fitzgerald becomes the leader of the aggregation, the name of the group will be changed to "Ella Fitzgerald and Her Chicks." Under that arrangement, the outfit will continue on its present tour after a short vacation, and a chance to get over the untimely death of its leader. While no definite plans for the future of the orchestra have been advanced by either Moe Gale or Charlie Buchanan, managers, it is certain that its operation will be continued.

In discussing the situation pro and con since Webb's death in Baltimore Friday, the profession is divided in its opinion as to just what should happen. Some have advanced the belief that the band should still be known as Chick Webb's, with Ella Fitzgerald featured as a living memorial to the great drummer. Under that arrangement, Bardu Ali, who led the crew when Webb sat at the drums, would continue to baton the group.

Seeking out Moe Gale for an official statement, this department was informed that nothing would be done until after the Tuesday funeral services for Webb have been completed in Baltimore.



Here's Chick Webb getting his Degree in swing at Yale university. Palmer York, Jr., and Walter Mennel are also in the picture.



Walter Winchell, America's most famous newspaper columnist, congratulating Chick Webb upon the selection of his orchestra as the "No. 1 Swing Band of 1939."

NEWS OF NIGHT CLUBS

THURSDAY—The Cotton Club, after remaining dark for four days, reopens with another full-fledged Negro extravaganza. This time the roster is led by Louis Armstrong and Maxine Sullivan and includes Avis Andrews, Slumo and Jumpy, Alapa and Amise, the Tramp Band, Bobby [illegible], Bruce Williams and thirty-six dancing maidens.

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC,

Maxine Sullivan Gets Swing Okey from First Lady

Afro-American 3-11-39
Baltimore, Md.

Can't Please Everybody, Says Mrs. Roosevelt

LOS ANGELES—(ANP)—Singing Scotch folk songs in swing time is all right, Mrs. Franklin D. Roosevelt said this week in a letter to Maxine Sullivan.

The full text of their correspondence was released Saturday by Gene Gach of the Irving Parker interests from his offices in Hollywood.

"The Cleveland and Detroit radio stations that banned Maxine Sullivan, tiny tan song stylist, from their stations because she sang classics to swing time, should get a gentle jolt from the correspondence that Maxine has had with Social Arbitrator No. 1 — Mrs. F.D.R.," Mr. Gach said.

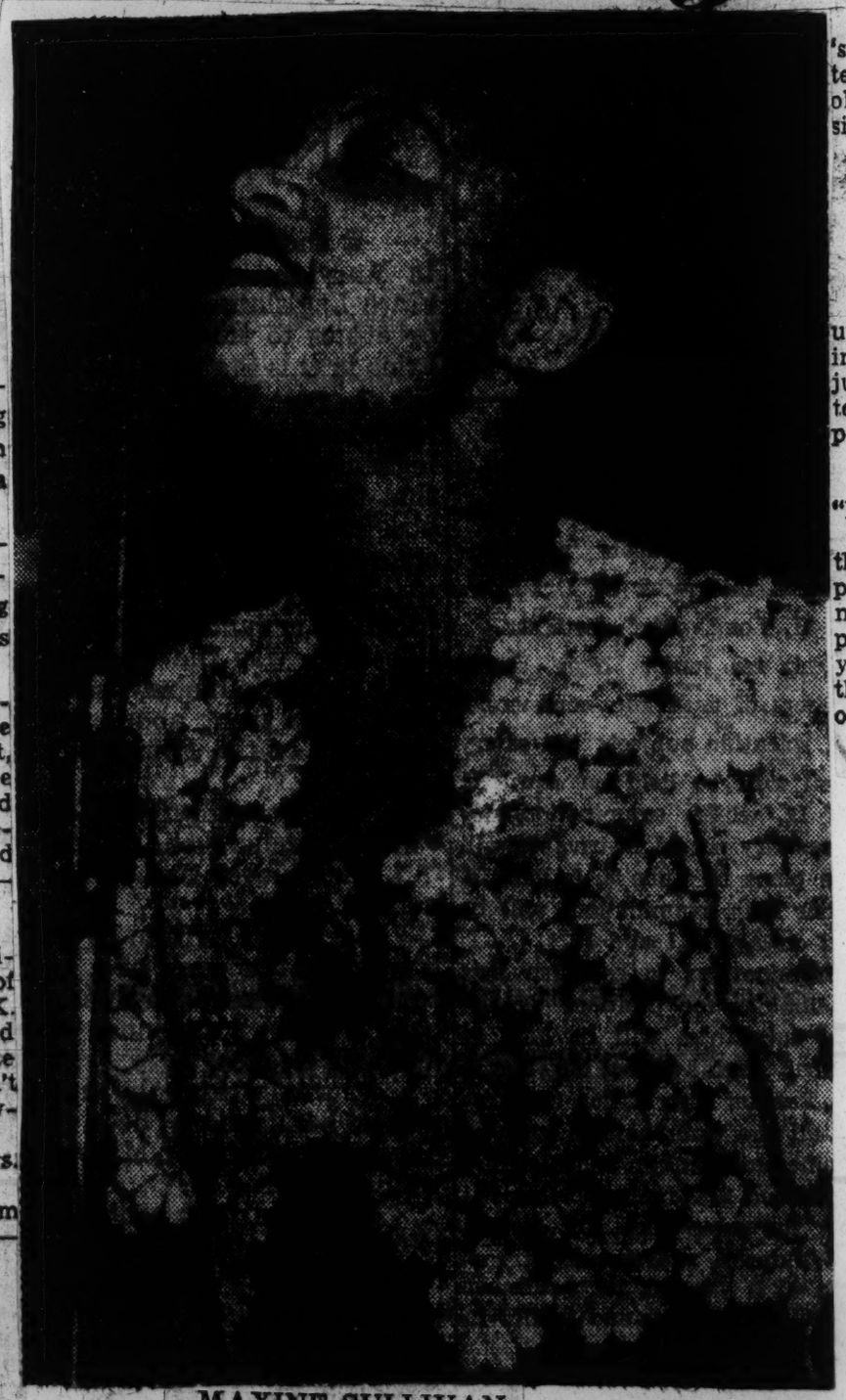
Can't Please Everyone

"In a nut shell: Maxine Sullivan wrote to the First Lady of the Land and asked was it O.K. to swing 'Loch Lomond.' And Mrs. Eleanor Roosevelt wrote back and said yes, you couldn't please everyone all the time anyway."

Miss Sullivan's letter to Mrs. Roosevelt was as follows:

"I am faced with a problem you can tell me how to handle—if you will be so kind.

"I am a singer. By 'swinging' some classics like 'Loch Lomond,' and 'Annie Laurie' I have slowly succeeded in night clubs, then theatres, and last month I was in a moving picture.



MAXINE SULLIVAN

"Now I am being criticized for 'swinging' the classics. People tell me I am desecrating these old songs. I don't mean to. I just sing them the way I feel them.

"Now I don't want to be doing what is wrong. So many people think I am bad for 'swinging' 'Loch Lomond,' yet it has made me my livelihood.

"Having always read your column and admired your presence in news reels, I think you are just the person to judge. Will you tell me what you think of my problem? I'll be so appreciative."

Mrs. Roosevelt replied:

"My dear Miss Sullivan,

"I can't imagine what the songs that you mention would be like put to 'swing time,' but there is nothing wrong in doing it. If people like it and you succeed, you will soon be doing other things. You cannot please everyone all the time.

"Very truly yours,
ELEANOR ROOSEVELT"

Okeyed by Mrs. F. D.

'JIM CROW' WALLS CRUMBLED WHEN ETTA MOTEN SANG

KNOXVILLE, Tenn., Mar. 16—The walls of "Jim Crow" crumbled in the auditorium of the Knoxville high school (white) where Miss Moten appeared March 8th.

The members of both races literally packed the spacious hall, sitting in[illegible] and thrilled by the sweetness of this remarkabe woman's voice. In so far as the spirit of genuine democracy is concerned and the ability to appreciate art wherever art is found, it would seem that Knoxville has something that Washington, D. C., might well learn.

On arriving at Southern station yesterday, Miss Moten was presented with a large bouquet of flowers by Miss Emma Brown of the Alpha Kappa Alpha sorority under whose auspices her Knoxville appearance was made. A crowd of several hundred of the leading citizens surrounded her train. She next listened to welcome addresses extended by the heads of the various civic and fraternal organizations. Chief of Police, Levi York, provided police escort for the long motorcade headed by Miss Moten through the principal streets of the city. Miss Moten's trip was made in a new Buick car, a special courtesy extended her with chauffeur, by the Knoxville Buick company.

After the concert, a general reception at the Carnegie Library was staged in honor of Miss Moten, whom members of both races are agreed is more than an artist, but an ambassador of inter-racial good will, as well.

SUPPORT OF RACE PAPERS URGED

SALISBURY, N. C., Mar. 16—In an address here at Livingstone College, where the students and faculty were observing "National Negro Newspaper Week," S. Wycliffe Garlington, professor of sociology at Livingstone College, urged his listeners to support Negro newspapers.

Mr. Garlington's subject was: "The Nature of Negro Newspapers."

"To a large extent," he said, "it is the man without so-called 'social position' that supports the Negro press" . . . "It is high time the so-called 'upper class' or 'educated' persons come to the aid of the press to a much greater degree and make their influence felt . . ."

Declaring that he knew many so-called "educated leaders" who do not purchase a Negro newspaper unless their pictures or write-ups are inserted in a current issue, Mr. Garlington in his address denounced such persons and declared that: ". . . it seems to me the least we, as intelligent persons interested in racial progress could do, is to purchase at least one Negro newspaper every week."

NEGRO PRESS "DRAWBACKS"

Explaining such things as "bad" or illegible type, faint pictures, lack of proper proof reading, "state news" and advertising for "quacks," Mr. Garlington stated that he believed all of these features "will be improved or discarded" as soon as the Negro press gets "beyond the poverty line."

"The circulation of most Negro newspapers is entirely too small," he said. "Therefore they do not get high-priced advertisements; hence do not make enough profit to buy necessary mechanical equipment or employ enough full time trained men."

The speaker declared that Negro newspapers "are the vital elements in our society that can do more than any other institution to promote race consciousness, rage progress and better race relations."

VIRTUES OF OUR PRESS

Mr. Garlington named four virtues of Negro newspapers and declared that they are reasons enough for all Negroes to lend their support to the Negro press. He declared:

"In the first place, Negro newspapers are the medium for militant and oft-times brilliant expressions of talented Negroes."

"They mold public opinion for more racial consciousness."

"They present the contemporary history better than any other institution."

"And lastly, Negro newspapers are the spokesman for racial rights . . . They voice our hopes, ambitions and aspirations."



Ella Leads Long Parade of Swing Singers

Two recent poses of Ella Fitzgerald, queen of the swing singers. In a recent poll conducted by "Downbeat" she led Bing Crosby and all the rest. She "sewed up" the honors for both 1937 and 1938. She is appearing at the Paramount theater in the heart of Times Square, New York City.

Europe Beckons To 'Fats' Waller

Sailed Saturday On Queen Mary—Duke to Follow for Concert Tour With Band.

By ISADORA SMITH
(Staff Correspondent)

NEW YORK, March 16.—Fats Waller, rotund piano gentleman of swing, departed these shores Saturday last aboard the Queen Mary for his second invasion of Europe. Once on the other side Waller will make a complete tour of night clubs, theatres and several concert halls.

Following Art Tatum, the half-blind piano genius over there on his last tour, Waller lived up to every expectation. This time like n the past, the piano-maestro eaves his American band behind and when the occasion calls for it, he will front one of English talent.

The present Waller tour booked on the strength of his past European performance, will keep him abroad for an extended run and it is doubtful if he will return to America until late fall.

ELLINGTON SAILING NEXT

Having successfully completed negotiations with Irving Mills, personal manager of Duke Ellington, the Reuter and Reuter agency has asked that the great composer-genius and his band leave there shores March 23.

Langston Hughes Signed to Rewrite "St. Louis Woman"

Celebrated Poet-Novelist Gained Recognition as Playwright With "Mulatto" at the Vanderbilt

By FAY M. JACKSON

LOS ANGELES, Feb. 3.—James R. Ullman, director of Federal Theatre Projects for Southern California, announced this week that Langston Hughes, celebrated Negro poet-novelist, had been signed to rewrite "St. Louis Woman," next vehicle of the Negro Unit now playing in "Run, Little Chillun."

With Hughes working on the script, the Los Angeles production of "St. Louis Woman" links three of the best known Negro names in contemporary literature. Arna Bontemps wrote the book, "God Sends Sunday" from which "St. Louis Woman" was dramatized by Countee Cullen.

Hughes was brought to Los Angeles from the East by the Filippa Pollia Foundation for a series of lectures, given jointly with Bontemps, on Spain and Haiti in schools and colleges in Los Angeles.

The young poet's recognition as a playwright began with "Mulatto" which was produced in the Vanderbilt Theatre, New York, where it ran for 11 months and played on the road for a year. He founded and directed the Suitcase Theatre, one of the current art movements in Harlem.



HUGHES

Other plays credited to him are "Troubled Island," produced by the Gilpin Players of Cleveland, and "Don't You Want to be Free," which have been given productions in New York and Chicago.

eral Theater's Negro swing version is moving well along toward its 200th performance.

Finally, within Broadway earshot of the d'Oyly Carte Company's faithful rendition, is taking shape a revolutionary treatment soubriqueted "The Hot Mikado," a privately-produced hopped-up Negro version.

Bandleader Fletcher Henderson is jazzing up the lyrics, and Producer Michael Todd has announced the signing of tap-dancer Bill Robinson for the title role. The executioner role is still awaiting a Sepian thespian with slaughter in his soul.

'MIKADO' STAGED IN MODERN MODE

Hopped-Up Negro Idea Of Famous Play Is Chicago's Latest

BY GLADWIN HILL

NEW YORK, Feb. 3—(AP)—A 54-year-old hit show about a fellow given to boiling people in oil is in the midst of a four-ply revival of amazing proportions—in the flesh, in films, in swing, and "hot."

The opus is a musical whimsy about alleged high-jinks in the Japanese imperial court which stampeded Londoners at the box office back in the 1880's and tickled the crowned heads of Europe and nearly broke up Anglo-Japanese relations.

The show, by a couple of wags named Gilbert and Sullivan, is, of course, "The Mikado" (with his mayhem-ish exponent of the oil cure, the lord high executioner).

Down the years the opera's most faithful interpreter has been the d'Oyly Carte Company, of London, which introduced it and whose current Broadway rendition is one angle of "The Mikado's" renaissance.

D'Oyly Carte's original production ran two years. Queen Victoria at first pronounced it "rather silly," but soon was enthusiastically humming its catchy tunes. The German Kaiser had a special command performance at the Berlin Royal Opera.

Japanese diplomats managed to nip a projected revival in London in 1906, eliciting from the acidulous co-author, William Gilbert, the crack: "A delicate and polite action on the part of a guest toward a host."

Over in London, the operetta has just appeared as a movie—the film reincarnation having waited all these years, presumably, for technicolor, sound, and a producer ready to risk the wrath of veteran G. & S. fans, who are sensitive to the slightest departure from traditional nuances.

"The Mikado's" third reincarnation is in Chicago, where the Fed-

ON WITH JOE PENNER



Lillian Randolph, well known singer and a sister to Amanda, has been signed by Joe Penner and Monroe Goldstein for 39 weeks on the Joe Penner program as maid. She has a contract calling for 143 weeks. Miss Randolph serves as a comedy buffer for Penner, who broadcasts every Thursday afternoon over CBS.

CRITICS LAUD HER ROLE AS HAGAR IN PLAY "MAMBA'S DAUGHTERS"

Georgette Harvey, Fredi Washington Lend Able Support In High-Strung Drama of Rural Life In Deep South

NEW YORK—"Mamba's Daughters," a new drama of the deep South, opened last week at the Empire Theatre and tossed Ethel Waters, star of stage and screen back into the theatrical spotlight.



Miss Washington

Critics, who reviewed the Guthrie McClintic opus, which was dramatized by Doroty and DuBose Heyward, saw a new Ethel Waters superbly act a magnificent role which brought her a personal triumph.

This was Miss Waters debut as a dramatic actress, following her many successes in musical revues, but she completely shut out the past and turned to the singing of spirituals, as one critic said, "with artistry and genuine emotion."

PRAISED BY AUDIENCE

That she took each of her scenes with nice deliberation and a fine feeling for their dramatic value, was evidenced by the first night audience which remained several minutes after the final curtain to bestow praise and applause upon "Mamba's Daughters" and its cast.

Miss Waters was ably assisted by Georgette Harvey as "Mamba," whose fine characterizations were turned out with earnestness and understanding; Fredi Washington as "Lissa," granddaughter of "Mamba," and Wilie Bryant as a swaggering seducer.

In addition to the above, the company of fine actors included Jose Ferrer, Anne Brown, J. Rosamond Johnson, Al Stokes, Canada Lee, Ethel Purnell, Alberta Hunter and Helen Dowdy, all of whom gave creditable support.

It was Hagar, brilliantly interpreted by Miss Waters, who dominates the play which starts with a low note of impending tragedy and keep it practically in the same pitch throughout the scenes.

The story tells of the inarticulate, but loyal Hagar, daughter of Mamba, who so loved her illegitimately begotten child that she was willing to give her life for it.

Miss Washington, remembered and famed for her role in "Imitation of Life," which she played with amazing power, was the object of Mamba's and Hagar's devotion. It was because of her that Hagar, played by Miss Waters, reached such a dramatic proportion. It was for her that her mother and granddaughter strove so hard to give opportunities which t hey never had.

SAD STORY

Hagar's story is a sad one. Charged with attempted murder, she was given a suspended sentence and went to an island plantation where she did a man's work, sending her money back to Mamba to support her child.

Later she is again arrested and sent to jail. After being released she meets her daughter, grown to an attractive young woman. The daughter is seduced by a rat, Willie Bryant, once befriended by Hagar and there is nothing for her to do but kill him. So she choked him to death and takes her own life.

During the course of the play, Miss Waters sang throatily and emotionally as she was supposed to do. She superbly rendered "Lonesome Walls," which was contributed by Jerome Kearn.

Since her first singing job, Miss Waters has starred in many musicals, and has introduced more than 50 song hits.

What critics said:

"Add the name of Ethel Waters to the list of the season's immortals who have been cheered by their audiences."—Mantle, Daily News.

* * * * *

"Ethel Waters' debut as a dramatic actress, an eventful occasion which turned at the final curtain into an ovation for the star . . . It is a performance of deep humanity and tenderness, of fine clarity and distinction."—Anderson, Journal-American.

* * * * *

"Ethel Water deserves the great acclaim which rewarded her work in 'Mamba's Daughters' . . . In her moments of tenderness she is heart-wrenching. In her moments of blind passion magnificent."—Whipple World-Telegram.

* * * * *

"Ethel Waters establishes herself as one of the finest actresses, white or black."—Pollock, Brooklyn Eagle.

* * * * *

"A new Ethel Waters acts a demanding role magnificently. Her Hagar is brilliantly interpreted. The first night audience remained after the curtain's fall to cheer and applaud."—Coleman, Mirror.

Ethel May Make Grade As "Best Actress Of Year" By Portraval

Superb Dramatic Performance In "Mamba's Daughters" Has Lifted Production From Rank of Mediocrity To Prominence.

By BILLY ROWE

NEW YORK CITY, Feb. 2—With the new year well on its way, Broadway theatrical circles are already casting various actors and actresses for the list as the coming candidates for the best performances of 1939. Ethel Waters whose superb make-believe as Hagar in the Guthrie McClintic production of "Mamba's Daughters" is her initial dramatic performance heads the current list.

The production which opened at the Empire Theatre January third, gained the height of the hit productions of the season by Miss Waters' fine acting. First night critics lauded her with adjectives long unused, and booed down to the theatre for curtain after curtain to the theatre for bringing her to the list of great dramatic actors and actresses before her.

In 'Mamba's Daughters' Ethel Waters lends her photogenic face and personality to a drama that would have otherwise suffered, lifting it out of the "also presented" class into a theatrical classic of the season. Though making her first try as a dramatic actress, she excels with a splendid knowledge of the subtle technique of make-believe, becoming a genuine artist, investing the husk of her character with such overwhelming vitality and persausion that one is prone to believe that she has never been anything but Hagar, the strong slow thinking Negro woman who killed to save the honor of her daughter. At each point when it is called for, Miss Waters loses herself in the artful integration and emotional surge of her impersonation. In other words she supplies a rich texture to 'Mamba's Daughters" which would be a very sorry exhibit without her participation and whether or not at the end of the year she is chosen as the best performer of the year, she should be.

DUKE'S CARNEGIE HALL DATE SET BACK UNTIL THIRD WEEK IN APRIL

NEW YORK CITY, Feb. 2 — Duke Elington, the generation's great man of music, will feature his own concert at Carnegie Hall April 12, instead of February 26, as originally planned.

The scheduled concert at the great Hall of Music is to be a sequel to the very successful one Ellington presented for the local branch Y.M.C.A., at the beginning of the year. At that time, downtown critics reviewing the affair, clamored for a repeat in the Broadway vicinity. After completing the planned fair at Carnegie Hall, Ellington will play similar engagements throughout the key cities of the country, thereby bringing to pass his first concert tour in America.

When touring Europe several years ago, Ellington was successfully presented in the concert field, and played the greatest musical halls abroad. As a result of that feat, the composer-genius was acclaimed among the best artists of that profesion, but due to the love for dance music in this country, such a thing was never attempted here.

At present, Ellington is making a tour of the larger theatres in the country. Last week, he completed a successful engagement at the Paramount Theatre in Newark. Currently he and his band are the main attraction at the State Theatre in Hartford, Conn. Finishing there, Ellington will return to his city and further his plans for the coming Carnegie Hall concert, the N.A.A.C.P.'s annual dance, at which time he is to be honored as the outstanding musical artist of the race, and at the same time, go into conference with several Broadway producers regarding his recently-completed opera of the Negro which he hopes to present here before the close of the legit winter season.

La Baker

PARIS—Moved to tears by a cinema showing poverty in the Paris slums, Josephine Baker, famous dancer, hired two trucks, had them loaded with tripe, pigs' feet, potatoes, bread, hays, and sacks of coal.

The intrepid lady then rode out to a Parisian workmen's suburb and heaved out her gifts with gusto, to the amazement of the white natives.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

BULLETIN FOR WORLD'S FAIR GUESTS

ABE LINCOLN IN ILLINOIS—Robert E. Sherwood's deeply stirring biographical play, with a memorable performance by Raymond Massey. Opened Oct. 15, 1938.

FAMILY PORTRAIT—The family of Jesus portrayed as if it were contemporary, with an inspired and inspiring performance by Judith Anderson. Opened March 8.

HELLZAPOPPIN—Olsen and Johnson in a low comedy harlequinade that has been straining the anatomy of the best and worst people and the capacity of the theatre. Opened with a bang on Sept. 22, 1938.

THE HOT MIKADO—Gilbert and Sullivan's patient light opera classic played in swing time by a Negro cast with Bill ("Bojangles") Robinson wearing the gold and diamond derby of the Mikado. Opened March 23.

I MUST LOVE SOMEONE—Nancy Carroll as a wicked Floradora girl in a wicked hokum play. Opened Feb. 7.

KISS THE BOYS GOODBYE—Clare Boothe's satirical comedy about a Southern belle and a group of the gullible New York intelligentsia has been one of the conspicuous successes of the season. Opened Sept. 28, 1938.

LEAVE IT TO ME!—This is a remarkably breezy musical show, with Victor Moore, William Gaxton and Sophie Tucker, and with Mary Martin singing that little item about her heart belonging to daddy. Opened Nov. 9, 1938.

MAMBA'S DAUGHTERS—Ethel Waters, the colored singer, is giving an overwhelming dramatic performance in a melodramatic story of Negro life in the South. Opened Jan. 3.

MEXICANA—The Republic of Mexico is producing this beautifully costumed native revue of dances, songs and legends. Some lovely girls and dancers in a none-to-skillfully staged show. Opened April 21.

MY HEART'S IN THE HIGHLANDS—This is a brief and endearing fantasy about people who are both poor and kind, written with great exuberance by William Saroyan. The Group Theatre has endowed it with a wonderfully imaginative performance. Opened April 13.

NO TIME FOR COMEDY—Since S. N. Behrman wrote it, there is time for about two hours of light drawing-room comedy, with Katharine Cornell playing it beautifully, and Laurence Olivier and Margalo Gillmore completing a superior cast. Opened April 17.

ONE FOR THE MONEY—An intimate revue by a group of attractive young people, with Nancy Hamilton as mistress of the revels. Opened Feb. 4.

OSCAR WILDE—Robert Morley's acting of the chief part in a serviceable biographical play is generally accounted one of the wonders of the modern world. Opened Oct. 10, 1938.

OUTWARD BOUND—This is an extraordinarily well-played revival of a notable play about dying, neither morbid nor gruesome as the subject might suggest. Laurette Taylor is one of the stars in an excellent cast. Opened Dec. 22, 1938.

PINOCCHIO—The Federal Theatre's gift to child playgoers. The old Italian fable is imaginatively staged and acted.

PINS AND NEEDLES—This is a brisk, comic miniature revue expressing the workers' point of view. It is acted by members of the International Ladies Garment Workers Union, and has been a steady hit since Nov. 27, 1937.

PRIMROSE PATH—Portrait of an engaging and disorderly family, with some of the funniest acting of the season by Helen Westley. Hearty and coarse. Opened Jan. 4, 1939.

SET TO MUSIC—Noel Coward has written a perfect revue for Beatrice Lillie, the satire being keen and impish. Don't neglect Richard Haydn's imitation of a fish. Opened Jan. 18.

SING FOR YOUR SUPPER—The Federal Theatre's revue in imitation of Broadway shows. One remarkable sketch called "Papa Gets a Job." Opened April 24.

STARS IN YOUR EYES—Ethel Merman and Jimmy Durante make a matchless team of buffoons in a musical play that lets them do their gustiest stuff. Opened Feb. 9.

THE AMERICAN WAY—In one of the largest theatres in the country George S. Kaufman and Moss Hart have staged a huge spectacle drama that serves as a primer in Americanism and democracy. Fredric March in the chief part. Opened Jan. 21.

THE BOYS FROM SYRACUSE—Some of the best songs of the year in a sinful musical comedy suggested ever so faintly by Shakespeare's "A Comedy of Errors." Jimmy Savo ranks high as a comic pantomimist. Opened Nov. 23, 1938.

THE GENTLE PEOPLE—This is a socially minded fable about two amateur fishermen who live in Brooklyn and are preyed on by a gangster. Sylvia Sidney, Franchot Tone and Sam Jaffe head a Group Theatre cast. Opened Jan. 5. Last three weeks.

THE LITTLE FOXES—Lillian Hellman's mordant and compactly written drama of rapacity in a Southern family, with Tallulah Bankhead giving the performance of her career in a brilliantly directed cast. Opened Feb. 15.

THE PHILADELPHIA STORY—Philip Barry's brightly written comedy about some society folks of Philadelphia gives Katharine Hepburn the best part she has had on the legitimate stage and conspires with her in a gay performance. Opened March 28.

THE SWING MIKADO—This is the original Negro variation on the Gilbert and Sullivan opera, hailing from the Federal Theatre in Chicago and recently purchased by private industry. To begin its new career tomorrow.

THE WHITE STEED—Paul Vincent Carroll's provincial comedy of a clerical battle in a small Irish village was unanimously selected by the Critics Circle as the best foreign play of the season. Barry Fitzgerald plays the part of a quizzical canon with great relish. Opened Jan. 10. Last week before going on a tour.

TOBACCO ROAD—Oops! You know all about this one, except perhaps that Eddie Garr is now doing the Jeetering. Opened some time in 1492.

WHAT A LIFE—Or the comic dilemmas of high school life in a very genial skit that has already been running for more than a year. Opened April 13, 1938.

WUTHERING HEIGHTS—Edith Barrett and John Emery in a dramatization of the Brontë novel. Opened after this bulletin rode up to the printer.

Young Negro Star In WPA's "Life and Death of American"

Rosebud Washington, sister of the well-known Fredi Washington of "Mamba's Daughters," will be seen in an important role in the WPA Federal Theatre Project's "Life and Death of an American" when it opens at Maxine Elliott's Theatre next week.

Following in the footsteps of her sister, Rosebud has been acclaimed one of the Negro Theatre's most promising younger actresses. Her portrayals in the Negro Theatre's "Sweet Land," "Just Ten Days" and "Mississippi Rainbow" won for her praiseworthy comments from the thousands of theatregoers who saw her in the productions.

In the Federal Theatres' "Life and Death of an American" Rosebud will sing as well as act. This dramatization, which affords Miss Washington her first singing part, is from the pen of George Sklar, author of "Stevedore," a Negro play produced in 1935 by the Theatre Union. Edna Thomas, Jack Carter, Canada Lee and Rex Ingram, four of the Federal Theatre Project's outstanding actors, were featured in "Stevedore."

"Life and Death of an American" is the dramatic biography of an average American. On New Year's Eve, 1900, at few seconds past midnight, Jerry Dorgan is born into the world to face the conflicting influences of his environment. First comes the panic of 1907. Jerry's father, Michael, loses his job. The family is poverty-stricken. The old man is forced to take a job in an ammunition factory where he contracts tuberculosis and dies. Jerry leaves school and goes to work at $18 a week. Later comes the World War. Jerry enlists as an aviator, goes abroad and returns home filled with hope, now that the world is safe for democracy. He marries Mary, a childhood sweetheart, and goes to Chicago to work in an airplane factory. Then comes the stock market crash. Jerry is faced first with pay cuts, then no job at all, and when he resists the police in a strike riot he is fatally wounded.

In order to paint a picture of his leading character in terms of the cross-currents of Amerian life, Sklar found it necessary to employ jazz, blues numbers and the ever-present cliches of the modern scene. To project his theme kaleidoscopically and yet retain sufficent realistic detail, he has devised a special production method. This comprises a unit set with an inclined stage and a rapid blackout-spotting technique that permits quick shifting of the 50 or more scenes. Approximately 300 light cues will be used.

Charles K. Freeman staged this production, which is presented against a series of 18 backdrops. Alexander Jones designed the costumes. The dance routines were choreographed by Lily Mehlman. The incidental music and songs, used as a medium for objective commentary, were composed by Alex North and Earl Robinson.

Rex Ingram Backs Group In Theatre Movement In City

The proposed Negro People's Theater is off to a flying start.

Men and women whose names carry weight in the theatrical world have given their unqualified endorsement to the movement to provide amateur actors and actresses in Philadelphia and its environs with an opportunity to develop their talent.

Leading the list is Rex Ingram, star of the film presentation, "Green Pastures." Rex told Howard Cordery, who is leading the movement, that he will come to Philadelphia to address those persons who indicate their interest by signing and returning the coupon which appears at the bottom of this article.

REX INGRAM TO AID

"I will come down whenever you say," Rex told Cordery in New York last Saturday. "I want to do everything to help the movement."

Will Geer, star of "Sing Out the News," was caught by Cordery while he was busy packing to leave for Hollywood, where he is to appear in Paul DeKruif's documentary film "Fight For Life." "I am so much in favor of it," Geer said, "that you may quote me as willing to go the limit to aid you."

Actors, actresses, directors, musicians, singers, writers, stage hands, scene designers, office help, publicity directors, who are interested in the Negro People's Theater, are urged by Cordery to sign the attached coupon and mail it in..

The future of the movement depends on the interest manifested. Only those who sign the coupon will be sent invitations to attend the meetings at which the movement will take definite shape.

MOVEMENT HAS BACKING

Backing Cordery are the WPA Education-Recreation Division, the New Theater and the National Negro Congress.

Theodore Ward, whose play, "Big White Fog," was produced by the Chicago Federal Theatre, and who is now in the cast of "Swing Mikado" in New York, told Cordery: "I am very much interested and any time you ask me to come down and help out, I am ready to do so."

LARGE REPERTORY AVAILABLE

Federal Theatre authorities in New York City have made available for use by the local group a repertory of one, two and three-act plays, operettas, songs and review material.

Ruth Allerhand, director of the Harlem Suitcase Theater, said: "You can count definitely on a representative from the Harlem Suitcase Theatre coming down whenever needed. I am going to try to have Langston Hughes work with you."

Cordery and his associates plan a dramatic school, with capable instructors in all fileds of the theatre

NEW HEAD OF WPA PROJECT

NEW YORK—Edna Thomas, the former Edna Lewis of Boston, last week succeeded J. Augustus Smith at head of a WPA Federal Theatre Project's unit here.

She began her career in 1918 with the famous Lafayette Stock Company. She appeared in the role of Clara in the Theatre Guild's "Porgy," here and in Europe. Later, she played the part of Ella in Hall Johnson's "Run Lil Chillun" and Ruby in the Theatre Union's "Stevedore."

In 1936 Edna Thomas appeared as lady Macbeth in the WPA's "Macbeth" and more recently she played the part of Lavinia in the Federal Theatre's all-colored production of Bernard Shaw's "Androcles and the Lion."



EDNA THOMAS
Who heads a N. Y. W.P.A. Project
Well known in her native Boston.

Negroes In Cast Of New WPA Federal Theatre Production

By EDYTHE ROBERTSON

Six Negroes are included in the cast of the "Life and Death of An American" which opened at the Maxine Elliot Theatre in West 39th street on Friday evening. To portray the train of events which gives a cross-sectional picture of life on this continent from 1900 without direct reference to the Negro. However, it did startle the listeners to hear the remark, "A good Nigger is a dead Nigger" uttered in the mass prologue at the beginning of the piece.

The whole tale, told in picturesque dialogue freighted with colloquialisms against a quick succession of dramatic backdrops set in an incomplete romboidal frame, was packed with action from the opening scene. There were only two acts, the first curtain dropping just when one had become resigned to the continuance of this average American boy progress throughout the evening. The hero was born on the dawn of the new century which beckoned to prosperity and promised at least security. He grew normally, the darling of his family, throughout accepted prosperous times until the first panic, through the cycle of unstable finances, which inevitably follow every panic, realized poverty acute to a boy whose friends possessed "ball bearing roller skates" while he had none, through elementary school graduation, death of his father, into the factory, into the World War, plummeted into the subsequent depression and on to, at last, the WPA. In this world of shifting values Jerry Dorgan, at first the young and then the youth, threaded his way working at his father's job in the factory to care for a fond mother who had planned college and ultimate security. In the face of bitter disappointment he planned night school courses in order to "get ahead," only to have the war sweep that hope far afield between the crooked crazy rows of crosses interlaced with barbed wire in a Flanders Field. "Action, action" was what the young fliers craved. "Let us at 'em"! The Field Lieutenant compiled and the shells screeched, convincing puffs of smoke and the acrid smell of gunpowder reached the first line watchers, tense in their seats gripping the arms. It began to clear and one youngster lay dead on the stage. The asbestos curtain shut out the horror.

In the second act the Negro again took part in the average life. Milton Williams who had danced so gaily at the high school prom with the others stood in the lines now filled with disillusioned soldiers waiting to be told "Sorry, no more jobs today." Things began to get better, a little life filtered in with the WPA, even the enjoyment became pertinent. Among the entertainment features came a harmonious trio of three dainty girls. Rosebud Washington, sweet and petite, sang the second soprano. It was disappointting to note that she was not very much in evidence, only flitted through the swift moving scenes.

In this fighting chance for life, the star, Jerry Dorgan (J. Arthur Kennedy, white) found himself welcoming every opportunity to attain the same type of factory automaton's job he had tried to train away from college. In the factory scenes Sidney Easton, seen for years over Broadway's footlights raised his voice in song marking the rhythm of the work. When periods of bereavement visited their fury upon Jerry the consoling neighbors included Mrs. Mabel Thorne and others seen in the differently swifting changing scenes were Jesse Austin and Alonzo McWaith.

Action moved swiftly from the house scene where the stage portion was shoved ungently upon the stage with a long pole or the spotlight centered on the light cross a priest or perhaps a five cent stein of beer while the action or speaking quartet announced the action. At last the W. P. A., light of thousands of impoverished families began to saw that same disillusioning, "Sorry, no work." In a skirmish with police when the latter attempted to halt a parade of citizens demanding the "right to live like decent human beings" Jerry was killed. He left a wife and little Danny. His comrades, his neighbors, his wife stood around the body, sprawled n the street, commenting that "America's destiny was their destiny and here's was the right to shape it."

Knoxville Tenn.. Journal
June 14, 1939

Federal Theatre Play Private Project Now

LOS ANGELES, June 13. (AP)—The Federal theatre project play, "Run Li'l Chillun," which has had an 11-month run here and in Hollywood, passed from Federal into private hands today.

Alexander Leftwich, project director, said 60 members of the all-Negro cast resigned, telling him they now have private employment with "a Mr. Warner of Pasadena." Reports were the play would be produced on New York's Broadway.

Leftwich said he was forced to cancel opening of "Run Li'l Chillun" in San Diego Thursday and might have to abandon "Mikado in Swing," an all-Negro musical comedy, in which he had planned to use most of the resigned players.

The play deals with the temptations of a Negro preacher's son and features Negro spirituals.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.





Times 7-9-39 Newspaper

Maurice

The music of "Porgy and Bess" will occupy a large part of the Gershwin program at the Stadium tomorrow. Anne Brown and Todd Duncan, who appeared in the stage production, will be soloists.



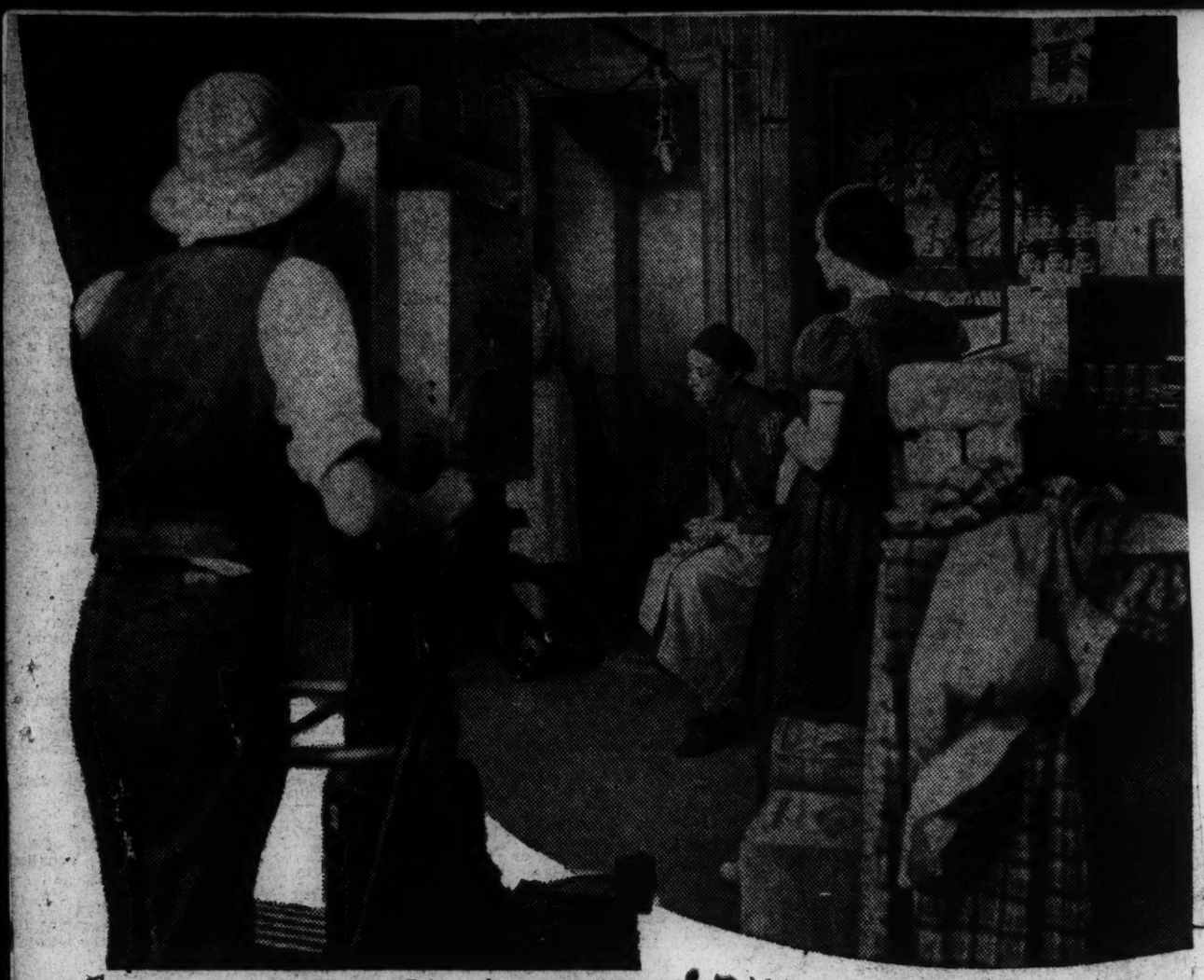
Times 7-9-39 Newspaper

Eva Jessye whose Negro choir will join in the Gershwin memorial program at Lewisohn Stadium.

BIG SUCCESS IN CHICAGO PLAY



Chicago's theatrical colony was glad to welcome back one of its most famous prodigal daughters as Alberta Hunter returned to the city with the cast of "Mamba's Daughters," now enjoying a successful run in the loop. Miss Hunter, who recently starred heavily in her appearances on the continent, was the delight of European theatergoers and is making a big hit in her present spot. She has one of the leading supporting roles in the New York success, which stars Ethel Waters.



Times - 6-25-39 New York Amsterdam News

Kaussler

So hot is the television studio, because of the glaring lights overhead, that the camera men have resorted to tropical hats. In this scene Ethel Waters is telecasting "Mamba's Daughters."

Walton Enthuses Over Current Negro Successes And Scans The Theatrical Horizon From Afar

Amst. 5-13-39 Amsterdam News

By LESTER A. WALTON

Unable in far off Liberia to witness in person the season's scintillating, outstanding performances which have made the Negro American so conspicuous in drama, music and song, I glady embrace the alternative of reading with avidity and unbridled enthusiasm available newspapers and magazines which so vividly convey the good news by printed word and in pictures. I am permitted to visualize kaleidoscopic, stirring, historic events not amid Manhattan's "mad throng" but in the shadows of a tropical sun and in the silence of an African night. Hence, thousands of miles from Broadway, with some degree of detachment I calmly compare, indulge in retrospection and prophesy.

A Negro is universally proclaimed the greatest contralto (not the greatest Negro contralto) of her day. Another Negro (not negress) is voted by public and press to be one of the most brilliant of dramatic stars in the theatrical firmament. A Negro musical show is one of Broadway's smash hits. Members of the race contribute to the success of various theatrical organizations playing in New York. Mirabile dictu! (wonderful to tell!).

On the first page of the theatrical section of the Sunday edition of the New York Times is observed the likeness of Bill (Bojangles) Robinson, tap dancer extraordinary, whose coming appearance as the star of "Hot Mikado" is heralded. On page three is an interesting article of over a column on "Notes on the Career of Mamba's Ethel Waters." On page six is an advertisement of a recital of Marion Anderson, scheduled in May, in which the information is imparted, "April concert sold out." Included in the large number of attractions listed on the amusement page is "Swing Mikado," 1939 version of Gilbert and Sullivan's operetta.

Marion Anderson traversed the path to fame and fortune without making a detour. While she encountered inevitable barriers, all were hurdled as she without ballyhoo wended her way more or less in one direction. In an article I wrote for The New York World when Miss Anderson made her debut some years ago at the Lewisohn Stadium it was related that I first met her while visiting Dr. Algernon B. Jackson, treasurer of the fund raised by colored Philadelphians interested in the promising girl's musical education. A modest miss in her early teens, she willingly rendered a few selections at Dr. Jackson's request. From that day I have watched with great personal interest the upward climb of Miss Anderson which, while not spectacular, has been a gradual process of development and accomplishment.

Ethel Waters reached stardom by a circuitous route. Night clubs, vaudeville, musical revues and drama have one time or another attested her versatility. It was not, however, until given the principal role in "Mambas Daughters" that she displayed virtuosity as an emotional actress of first rank. Few members of the theatrical profession are to be found who can claim distinction both as an actor and songster of unquestioned ability.

Ethel Waters' Start

In reading various accounts of Ethel Waters' romantic career I have taken note that apart from casual reference to her singing and dancing at Edmond Johnson's honky-tonk, very little, if anything, is ever said of her appearance in Harlem theatricals. Nothing is recorded about her scoring the hit of the show when appearing in a black-face turn in a musical revue organized by Frank Montgomery. Largely due to Miss Waters' efforts as a mirth provoker I prolonged the company's engagement at the Lafayette Theatre.

Ethel Waters' first definite step toward stardom was as No. 1 member of the Black Swan Troubadours which toured the East, Middle-west and South under the direction of Pace and Walton. Cognizant of the large audiences Mamie Smith was attracting throughout the country under the mangament of Perry Bradford incident to the large scale of her phonograph records, Harry Pace organized the Black Swan Troubadours with Ethel Waters and Fletcher Henderson and band as chief attractions. I later became financially interested with Mr. Pace in the venture and also officiated as company manager.

Before joining the company at Pittsburgh I had been informed by several theatrical folk that Ethel Waters was hard to handle. I can truthfully state that week in and week out, and sometimes under very trying conditions, Miss Waters admirably conducted herself as the show's "leading lady." When engagements were cancelled in Louisiana because of Lent and the company was "marooned" for several weeks in Houston, Texas, it was Ethel Waters who faced the situation with equanimity and counselled her fellow-performers to accept the situation philosophically and with good grace. When a member of the band who thought himself indispensable became obstreperous in Dallas, Texas, it was Ethel Waters who approached me and offered, if necessary, to furnish sufficient funds to pay off immediately the disturbance maker and provide his transportation home.

DRAMA OF NEGRO LIFE ON RADIO

Amsterdam News 7-15-39

ASHVILLE, N. C., July 1[illegible] (UNP) —Dubolse Hayward's play, "The Half Pint Flask," the story of a prominent scientist who goes to a small island off the South Carolina coast which island is inhabited by 200 primitive Negroes, studies voodism, violates a custom and is subjected to a "spell," was presented last week over the Columbia Broadcasting Company by the Columbia Workshop Experimental Theater.

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

SWING OUT THE BLUES

Claude Hopkins and Band Will Be With Lincoln Vets Friday

By Hugh J. Riddell

When Claude Hopkin's upbeat opens the Veterans' Liberty Bill Fiesta this Friday night at the Manhattan Center, his theme song, "I'll Do Anything for You," will have its usual prophetic significance. For Claude Hopkins wrote that song and built his band with that thought in mind.

And today it is his boast that his band can play anything in jazz music, please any group from society strutters to college jitterbugs, not to mention that great legion of romancers who ask for nothing more in dance music than the hypnotic strains of "Star Dust" and "Stormy Weather."

Claude has been active in the world of popular music for more than 14 years and has seen the rise and fall of many trends and fads in popular music. He remembers the "Cake Walk," Black Bottom Charleston, the period of Collegiate glides, the sweet crooner's holiday and the variations of swing at the present time. He has weathered all these fads, considers them ornamentations of popular music and believes that there is a staple in dance music which he strives for and has managed to gain.

But it isn't as simple as all that. Claude Hopkins was born within the shadow of the Capitol in Washington, D. C. Both of his parents, still living, taught at Howard University. He comes from a family of physicians and it was the hope of his parents that he study medicine. Well, it is an old story, this conflict of career versus natural bent. Claude tried to please his parents and studied medicine for one year and quit to take the arts. He did and earned a Bachelor of Arts degree, specializing in music.

Bach His Favorite

Rather early in his career Claude Hopkins hit tops. In 1926 a Miss Regan was scouting the country for a colored band to take to Paris. By chance she dropped into the "Smile Awhile" Club, a hot spot in Asbury Park and there she met this slim, dignified, handsome figure of a young man and booked him and his band. She was impressed by his music and his manners. His favorite in the classics has always been Bach and the fingering of some of his compositions are reminiscent of Bach's light and lively quality.

Miss Regan was out to get Ethel Waters, whose price was too steep, and they began a search for a substitute. They lit upon Josephine Baker, tall sophisticated, end comedienne with the show, "Shuffle Along." On the way across the big pond, composer Spencer Williams and Hopkins coached Josephine in song and routine and they opened in Paris in the "Revue Negre" which was an immediate success. Hopkins toured 12 countries in Europe and the Continent with his band and returned late in '27 without a band. For his drummed decided to remain in Egypt, his trumpeter in Paris and one other player liked and remained in Germany (B. Hitler).

Finally Claude organized a new band, which he has piloted successfully since 1929, some of the original players still with him at the present time, in his band of 12. They have played at the Cocanut Grove, spent a year at the Savoy, then played four years at Roseland, and made a hit at the Cotton Club where they remained for 18 months. After the Cotton Club they went to Hollywood, made some shorts for Warner Bros., played the Inaugural Ball and for four years was the selected band to play the Movie Ball at the Waldorf-Astoria.

Uses Psychology In Music

According to Claude, music follows the trend of the times. Still it is necessary to watch, gauge and be able to react quickly to the reactions of the crowd when you are playing for popular dancing. It may look simple. Some may think that a band lines up thirty numbers and says, "We'll play these in succession and then we're through for the evening." Far from it. Claude, whose band is among the most popular chioces of large college reunions and proms, enjoys telling how psychology is used to satisfy the tastes gathered at such affairs.

Firstly there are the deans and their wives, the faculty and some trustees and finally the college students, rarin' to go. It might please a section of the university the group carrying on the Big Apple tradition, if Claude played all hot music. But what would the faculty say? "He's too much noise." They'd like to get a nice waltz in. But if he played all waltzes and sweet fox trots, the big apple-ites would turn sour. So he slips in a hot one for them now and then. After the intermission, most of the faculty retire. Then Claude can go to town. But take a strange crowd, whose reactions cannot be gauged so easily. The leader must watch and see how many are dancing and whether more or less dance to swing, slow music, fast music or just plain rhythmic noise. The idea is to get everyone or almost everyone dancing.



Claude Hopkins

With the Hopkins band are two vocalists of fine talent. One is Beverly White, who spent three years on 52nd St. as a blues singer. It is part of one's blues education to hear her sing "Sposin'." She comes out of St. Louis and has brought its mood with her. In addition Orlando Robeson, a tenor blues crooner, out of Kansas City, will also be with Claude when he ascends the dais at the affair of the Veterans of the Lincoln Battalion.

Lets "Go to Town"

Claude Hopkins is frankly an adherent of the sweet music in Jazz, though he doesn't limit the music of his orchestra to this personal preference. In fact there are numbers in his numerous repertoire in which he lets his boys go to town, jam it, swing it or do it what they will. To them it is a form of relaxation, which Elmer James, pluck bassist, from Fletcher Henderson's and "Chick" Webb's bands, knows how to use in good comedy style. Herman Autrey, trumpeter, formerly with "Fats" Waller, is a one piece band, along with Walter Johnson, drummer also formerly with Fletcher's, will get together in a few "head" numbers which upset the sweet-music applecart.

Claude is a fine pianist and does most of his compositions on a piano or guitar. He has done the music for the production "Ginger Snaps" and many fine numbers, "Vamping a Coed," "I'm Crying My Heart Out For You" and his theme song, among others.

Lest we forget, the evening which will be rich in entertainment, has another purpose besides. It will mark the first reunion of all the veterans recently released from Franco's prison camps and with those who have spent several months in the French concentration camps. The gathering will be addressed briefly by one of the released prisoners, who was in France during the development of the crisis which led directly to the current European war. Lastly it is hoped that the affair will be a financial success, for money is needed to clear old debts and to give necessary financial aid to recently returned veterans and many others whose wounds still need care. Come to Manhattan Center at 8th Ave and 34th St. and meet the vets and Claude Hopkins and his fine music

COTTON CLUB PREPARES LATEST REVUE FOR BROADWAY SHOWING

Louis Armstrong and Stepin Fetchit Will Be Co-Starred, With Avis Andrews, Mae Johnson, Chilton and Thomas In Feature Spots,

NEW YORK, Oct. 12—After many months of unprecedented success, the present Cotton Club revue, so-starring Bill Robinson and Cab Calloway, is scheduled to give way to a new tenant late this month. Under the production genius of Clarence Robinson, who has yet to house a flop opus on the main thoroughfare, the forthcoming revue is expected to be a smash hit.

Held at the post longer than expected due to the lack of available star material, Herman Starks has posted the go sign with Louie Armstrong and Stepin Fetchit in the star spot. Featured in the nitery musical are to be Avis Andrews, Mae Johnson, Chilton and Thomas, Anise and Alan, Kaloah Kelly, Stump and Stumpie and the club's famous dancing and show girls.

Changing its musical writers, the management has signed Sammy Cahn and Saul Chaplin of the Warner Brothers flicker staff who will do the score which as usual will be arranged for show purposes by Bill Vodery.

Rochester's Dance Ruled Loop Theatre

Comedian Tops Hollywood Stars in Chicago Stage Revue.

By TED WATSON
Staff Correspondent

CHICAGO, Oct. 12--When Chicago theatergoers viewed the heavy top-billing received by 'Rochester,' Hollywood's most impressive comedian — they gasped. Then after witnessing more of the brilliant eccentric dancing that was pictured in the flicker, "Man About Town," they filled the playhouse with continuous applause.

Being billed over Betty Grable and Art Jarrett, the singing ex-bandmaster, Rochester literally broke up the house. Coupled with his hilarious dance he also shows a sample Benny airing. His time is consumed throughout explaining many embarrassing situations to Benny. And with this Chicago personal appearance Rochester can be well assured of a huge following. Beyond a doubt his appearance in this city was a gigantic success.

The Famous Teddy Wilson and His Orchestra Expect To Draw Record Crowd For Harlem Dukes' Anniversary Ball Next Wk. at Renny

"Bring on the music,
We're going to have lots of fun."

You will recognize these lines with a few words changed as part of the latest song hit. Last week the Harlem Dukes told us that their patrons changed the words for the lines to read as above. The Harlem Dukes



TEDDY WILSON

respond to this command with the announcement that they are bringing on the music and with none other than Teddy Wilson and his orchestra. That these boys came through with music that is music no one will dare deny. Teddy Wilson who has made a name for himself high in musical circles while performing as pianist in Benny Goodman's world-famous Quartet has been acclaimed by many critics as the world's greatest swing pianist. It's this same piano-playing that music lovers have been raving over that will be featured all night at the Harlem Dukes' coming dance.

This affair will mark the Harlem Dukes' Ninth Anniversary celebration and will take place at the well-known Renaissance Casino, 138th street and Seventh avenue, on Saturday evening, October 21st.

In addition to Teddy Wilson and his orchestra the Dukes will present entertainment by performers from Harlem's leading nite spots.

The Harlem Dukes have risen in recent years to be the leading organizaion in their circle. This rating is determined mainly through the calibre of affairs presented by the club. The Dukes' affairs have maintained such a standard that at no time since the club has been occupying the top rung of the ladder has its position been threatened by other organizaions in its sphere.

We need no more proof that the members are determined to hold their present position than the securing of such "a natural" feature for their coming celebration as Teddy Wilson and his orchestra.

All indications point to another record crowd for the Harlem Dukes at the Renaissance Casino on Saturday, October 21st. Do we have to tell you to join this crowd?

THEY RATE AS COLLEGE FAVORITES

Jimmie and Erskine Win Out in College Poll. Together they Drew 6,500 in Philadelphia.

PHILADELPHIA, April 27—Jimmie Lunceford's orchestra teamed with Erskine Hawkins and his crew at Convention Hall here last week in what was billed as battle of swing, attracted a record crowd of dance lovers who paid upwards to $4,000 to lend a critical ear to the instrumental talents of both groups.

According to Eddie Sherman and Reese DuPree who promoted the affair, it was their largest take of the season leaving them a comfortable profit when all accounts had been settled. With prices ranging from 55 to 85 cents it took upwards to 6,500 jitterbugs to hit the four grand mark.

Both bands being great favorites here, the affair was billed like a circus through the Harlem section of the town. With little or no attention centered on the white trade more than eight hundred ofays mingled wih the mob that was so jammed that dancing was far removed from the hall.

Just last week Hawkins and Lunceford emerged the only colored bands rated among the favorites of colleges throughout the United States which is a good barometer of just what a crew is doing.

Top Colored Bands Set For World's Fair Spots

Lunceford, Webb, Hawkins, Calloway and Henderson to Be Busy—Louie Armstrong Goes Big at Savoy. Hayes in Apollo.

By BILLY ROWE

NEW YORK CITY, April 27.—If recent band bookings hereabouts can be considered as any sort of criterion, the depression, recession or what have you, is just about over, and those critics who for lack of something better to do, are preaching the death knell of swing had better take a back seat, as for the next two or three months swing music will be very much a part of World's Fair entertainment, both at the Fair and outlying places.

As the first band, white or colored to be signed for a spot at the soon-to-open New York World's Fair, Chick Webb with Ella Fitzgerald and his orchestra will come down from the Southland Cafe in Boston, heralding the announcement that the Savoy Ballroom Theatre of the Fair is open to all-comers. The Savoy, about the only large concession featuring colored help and entertainment at the Fair to date, is seemingly the only spot considered as an outlet for race musicians. The Webb-Fitzgerald engagement there will be for one day only, after which another sepia outfit will be spotted for a run.

Feeling that more money will be spent for entertainment away from the Fair, many famous New York playgrounds are going in for class entertainment. Uppermost among such groups is the soon-to-open Hi-Ho Casino in the Coney Island vicinity of Brooklyn. Among the array of top bands scheduled to jump there for one night and weekly stands, several colored bands have been listed.

Checking his tour of hinterland theatres and dance halls, Jimmie Lunceford and his crack aggregation will get the distinction of opening the spot sometime next month. After Lucefnord will come Chick Webb and Ella Fitzgerald to be followed by Erskine Hawkins, Cab Calloway and Fletcher Henderson. Lunceford will open the spot May 27, and remain on stand until June 1. Webb, who goes into the Park Central a few weeks later for ten weeks, will play the next two days. Lunceford comes back on the fourth for another six days' run. Hawkins and his group will enter on the 30th and remain for two weeks, coming back August 18 for a fortnight.

In Harlem, as always, local and out-of-town bands will go to town a-plenty. The current week at the Apollo, Edgar Hayes and his band followed on the heels of Lucky Millinder and his crew, who did a great job and got rave notices from reviewing critics. With a great show backing him, Hayes is turning in a fine performance. On the bill with him are: Mable Scott Chilton and Thomas, the Von Grona Negro Ballet, Pigmeat and George Wiltshire.

Coming to Harlem Sunday night for one of his infrequent dance engagements, Louie Armstrong, the master swingster, stood jitterbugs on their toes at the Savoy Ballroom with Benny Carter and the Savoy Sultans in the amen corner. The triple attraction proved one of the best the Savoy has yet offered from all standpoints, as Louie is vastly popular in Harlem and never fails to uphold that popularity at the box-office where it counts most.

Abbie Mitchell Hit In Bankhead Drama

By JOHN H. THOMPSON

NEW YORK—One of the most talked-about legitimate plays on Broadway is the "Little Foxes," starring Tallulah Bankhead and finding place among the stellar cast for Abigail "Abbie" Mitchell and John Marriott, both famed Negro troupers.

The play centers around the lives of a Southern aristocratic family, who in an endeavor to gain riches and fame, resort to every sort of knavery and devices to cheat each other out of their rightful share of future money. Miss Bankhead, who is noted as a character player who can portray any shfewish character perfectly, does a wonderful job in her part as the scheming, avaricious wife of a wealthy plantation owner.

Abbie Mitchell enacts the part of a typical Southern servant, loved and lovable, talkative and efficient. While not taking part in many of the scenes, she makes her presence felt by her artistry in the part assigned to her. She gives the northern audience an insight as to why Southern whites loved the old type of Southern colored servant.

John Merriott, as Cal the coachman-butler, acts a typical dumb domestic. One line lingers in my memory: The plantation owner comes back home after a long stay in a northern hospital, and during a terrific quarrel with his wife (Miss Bankhead) tells her in ringing words: "There are better ways of making money than cheating some poor Negroes out of dimes on a pound of bacon." And that is the way lots of Southerners get rich even today.

While not playing a great part, Miss Mitchell and Marriott are equally as good in their parts as any in the cast. Miss Mitchell made her first appearance on Broadway in Williams and Walker's "Bandana Land," more than 30 years ago. She recently played in "Stevedore," "Mulatto" and "Porgy and Bess."

Noted Negro Writers Plead For Continuance Of WPA Arts Projects

Thirty-eight prominent writers, including such Negro men of letters as Richard Wright, Countee Cullen and Alain Locke, made public this week a letter sent to all Senators and Congressmen urging support of the Federal Arts Projects.

The writers' public declaration was part of a broad campaign of progressives throughout the country in support of the work of the Arts Projects in advancing the cultural life of America.

The writers stated that the attacks on the Federal Arts Projects "involves a critical and central battle in the struggle to defend democracy against the greatest and most imminent danger it has ever faced."

After paying tribute to the achievements of the Arts Projects in supplying "a richer and more civilized life" to American citizens, the letter urged the continuation and increase of the work of the Projects.

Publication of the letter came as the WPA program in general and the Arts Projects in particular enters a critical stage. It was stated that the "economy bloc" in Congress led by Representative Woodrum of Virginia and Senator Brynes of N. Carolina is determined to either cripple or completely liquidate the whole work relief program of the New Deal.

The Workers Alliance and other progressive groups throughout the country have called for renewed resistance on the part of the people against the threat. The Alliance has called a "Right to Work Congress" in Washington, D. C., for May 27, to work out plans to save the WPA and provide jobs for the unemployed.

Negroes Cast With Whites in Stage Play

Marietta Canty, Earl Sydnor Share in Success of "Kiss the Boys Goodbye" at Shrine

By JOSEPHINE STRODE
(Black Dispatch Writer)

When "Kiss the Boys Goodbye" came to the stage of the Shrine Auditorium Wednesday night, April 19 for a single engagement, included in the cast were two Negroes, Miss Marietta Canty and Mr. Earl Sydnor who possess great theatrical ability, having played in many well-known productions on the stage and screen.

Miss Canty who was a visitor at the Black Dispatch office while in the city, was born in Hartford, academic school work. She later s Connecticut where she also received her academic education. She later spent one year in nurse training at the Lincoln Hospital, New York City, where in 1930 she made her stage debut.

It happened like this. When Hall Johnson was having auditions for memberships in his concert choir, Miss Canty passed the tests and was given a part in the great stage production, "Run Little Chillun".

Possessing an unusual gift of dramatic ability, Miss Canty unlike many of the cast has had no formal stage training. She is 27 years of age and could easily double for the famous cinema actress, Louise Beavers. She is endowed with a beautiful voice, speaking in well modulated tones, and sings contralto in Hall Johnson's choir.

In "Kiss the Boys Goodbye", which is a satire on Hollywood's search for a Scarlet O'Hara to be cast in "Gone With the Wind", Miss Canty plays the part of the maid and Mr. Sydnor is the butler who later recites pasages from Shakespeare's famous balcony scene in "Romeo and Juliet" to one of the leading feminine players.

This southern tour made by the players under the management of Southern Pacific Coast Company is the first time Miss Canty has ever been South and she is thrilled at the beauty of the southland and likes the famous southern "drawl".

Miss Canty stated that she and Mr. Sydnor were subjected to very little difficulty in traveling with the thirteen other white players. Once in Texarkana they were forced to ride separatly from others members of the company because of an irate white train conductor. This action was hotly protested by the other players, but they later received a personal apology from one of the railroad executives, who assured them that they would receive no further embarrassment.

The company left Thursday morning for Tulsa to fulfill an engagement at the convention hall that night. They are en route to the coast where they will play a long engagement at the Biltmore theatres at Los Angeles.

While in the city, Miss Canty stopped at the home of Mrs. Lydia Jackson, 538 Northeast Third Street.

ELLINGTON TELLS OF TRIUMPHS ABROAD IN CABLE MESSAGE

By DUKE ELLINGTON
(Exclusive To Pittsburgh Courier)

ON THE HIGH SEAS, May 4 — Having always numbered the Pittsburgh Courier among the greatest newspapers in the world, and harboring among my likes a great admiration for Robert L. Vann and his superb staff, I jumped at the chance of writing an article for The Courier when a cable greeted me aboard the Ile de France from Billy Rowe, asking that I turn newspaperman for once, and even though the article he asked for was about me, the chance to scribble for The Courier was enough to break down my most modest resistance.

Notwithstanding the talk of war, marching soldiers, war scares and racketeering rulers, Europe is among the finer countries in the world if one is to judge from the manner in which the band and I were received at every concert stop. Over there people seem to have a great appreciation for good American Negro jazz, and with that appreciation they have a great love and respect for colored musicians. We played two concerts in Paris, which were the most enormous engagements in our entire career. Playing in the Palais de Charliot, the grandest, most modern theatre in Europe, akin to Radio City in New York, the crew and I were wildly acclaimed by the largest audience ever seen in France. In Belgium we were again received like visiting royalty. There, unlike we were used to in Harlem, night eating was taboo, only cheese and the like if you felt hungry. Holland was magnificent. In Amsterdam, there was such a rush for autographs a stampede resulted and several people were hurt.

In Copenhagen, we played to ten thousand in one evening, and were ourselves, entertained by royalty, afterwards which made us feel that we had in some way accomplished something in the way of proving the artistic and social equality of our race. In every city mentioned, we played the same concert halls which engaged Marian Anderson, Stokowski, Toscanini and others of great concert ability, and in each of them I have been personally honored by having my picture hung along the wall of fame of such great artists.

We found Sweden a beautiful country—healthy, polite, charming people, with a 90 per cent platinum blonde population. You must eat eighty-five varities of Smorgasbord: Hors D'oeuvres, or knick-knacks to you, as the first course of dinner. Everybody rides a velocipede (bicycle). No cabarets or gin mills, no record venders, and a fella can find peace. If you want Schnappa, Swedish liquor, you must get it before midnight in your hotel. If you're married, you're allowed four quarts a month. So, here you have Sweden, where little girls ask for autographs and curtsy prettily; where gentlemen greet you with a sharp click of the heels and a hearty handshake. Sweden, where after a capacity concert in the greatest hall in the country, at Stockholm, I had to come out on the balcony, one hour later, take bows and wave like a king to the people, who only allowed me to be off because I cried fatigue. I have never seen anything like it. The streets were crowded with thousands of people, all yelling and screaming for Ellington." For the first time in a long time my heart was filled with rapture and tears dimmed my eyes as these people took me, a stranger of a strange race, to their music-loving hearts. Again I say it was a marvelous trip, and I am happy at having the chance to tell Courier readers about it. Thanks to Robert L. Vann for the space and a swell paper.—Duke Ellington.

Tap Day

Seeing gay, smiling Negro Bill Robinson on the street, most people would guess he was 40. Watching him tap-dance, most people would guess he was 30. Last week Manhattan had the chance to see him on the street and dancing, simultaneously.



Acme

BOJANGLES AND GUESTS
. . . for 16 blocks down Broadway.

Accompanied by a police escort, followed by a crowd, for 16 blocks down Broadway he gaily, grinningly, unweariedly clicked his heel-&-toe. It was Bojangles' way of celebrating his 61st birthday.

Barrymore's Vision

In Chicago John Barrymore, now starring in *My Dear Children* after 14 years' absence from the stage, addressed 300 students of journalism, was asked by one: "What made you come back to the theatre?" Said he: "I had a vision of my grandmother* and she told me: 'Go back to the boards where you belong, you bastard.'"

* Probably oldtime Actress Louisa Drew, mother of John Drew.

TIME, June 5, 1939

"Darktown Scandals" Revue Opens at the Hippodrome

RICHMOND, Va.— Fast upon the huge success of the first big stage show of 1939, the Hippodrome theatre management announces the second stage presentation, for three days, starting with a midnight show, Sunday night, February 26.

The stage show is the well-known "Darktown Scandals," starring Ida Cox and a great company of 35 entertainers. This show is as well known as any colored company on tour and has been on the road for more than four years.

The last time "Darktown Scandals" was in Richmond, was at the Hippodrome, just one year ago, and many new faces, acts and specialties have been added to the show according to advance information.

The show opens on Sunday night, midnight, February 26, and then will be seen four times daily for Monday, Tuesday and Wednesday following. On the screen will be the Warner Brothers picture "Off The Record," starring Pat O'Brien and Joan Blondell, with Bobby Gordon, the leader of the "Dead End Kids."

As usual, there will be four shows, each day, at 2 o'clock, 4:30 o'clock, 7 o'clock and 9:30 o'clock. The doors will open at 11:30 o'clock on Sunday night for the midnight show, and each day at 12:30 p. m.

Admission will be 25c for adults before 5:30 p. m. daily, and 35c after 5:30 p. m. Small children 15c all day, and the admission at the midnight shown on Sunday will be 35c to all.

As usual, on Sunday, from 3 p. m. until 11 p. m. the screen will be the feature at the Hippodrome with a rip-roaring western picture.

Dothan, Ala. Eagle
February 16, 1939

"ANGELS" HURT

ATLANTA (AP) — Seventeen "angels" taking part in an all-Negro musical production here last night were taken to hospitals for examination when a stairway "ascending to heaven" collapsed. The production, "Heaven Bound" was stopped while the injured were removed. Physicians today said all but three were sent home after examination.

"Birthright," All-Colored Pix Opens at Virginia

ROANOKE, Va.—The Virginia theatre will present another all colored cast productions, for three days, Sunday, Monday and Tuesday of the new week.

The title of the all colored picture is "Birthright," and stars Ethel Moses, Carmen Newsome and Alec Lovejoy. A very unusual story of a white man who takes in a colored boy to help him with his education, "Birthright" has its locale in a Southern town.

For Wednesday only, Ronald Colman will be seen with Basil Rathborne and Francis Dee in the daring, dashing romance of the old days, "If I Were King." This is a great show, filled with thrills, fighting with swords and will keep you on the edge of your seat, daring to defy the king like Ronald Colman, and tender romance all in "If I Were King." The fifth chapter of the serial "The Secret of a Treasure Island" will also be seen.

Thursday and Friday, the double feature program consists of "Four's A Crowd," starring Errol Flynn and Olivia DeHavilland, and "Room Service," starring the Three Marx Brothers.

Saturday only, Charles Starrett will be seen in the western picture, "Colorado Trail," while the thirteenth chapter of the serial will also be shown.

Nashville, Tenn. Tennessean
February 19, 1939

READINGS

Dramatic Artist to Present Program Tonight at Fisk

Marie Joe Browne, Boston, Mass., dramatic artist, is scheduled to present several dramatic readings from the Fisk Memorial Chapel tonight at 7 p. m. at Fisk University.

Among the readings will be: "The Black Christ," written by Countee Cullen; "Excused," by Bori; "Sister Lou," by Sterling Brown: Psalm 23. and "Go Down Death," by James Weldon Johnson. A musical program will also be presented.

AWARD WINNERS GET TOGETHER



An exclusive picture of Sophie Tucker and Bill Robinson, the '38 and '39 winners of the Ted Friend Mirror Award for outstanding artistry. Robinson, winner of the award for '38 and the first colored performer to receive such recognition, will star in the forthcoming "Swing Mikado" and the new Cotton Club revue.—Billy Rowe photo.

'Swing Mikado' Is Gay, Colorful And Entertaining Show

By EBENEZER RAY

Preceded by a proverbial fanfare of trumpets the Federal Theatre Project's "Swing Mikado" breezed into town on Wednesday of last week and when we saw it on Thursday evening it was worth all efforts put forth to bring it from the Windy City to New York. It is a gay, colorful entertaining hit.

Standing room was at a premium on this its second night of run here and judging from the applause awarded the vehicle by this audience there is every probability of its duplicating its success of Chicago where it is reported to have been seen by a quarter-million persons over a period of seven months.

"Swing Mikado" is a fine admixture of the Gilbert and Sullivan comic opera, "The Mikado." At no time does it stray far from the original version, and the way its numerous cast swings from the classic tempo to that of "swing" is remarkable, and speaks well for its director.

Outstanding in the show is the singing of the handsome Maurice Cooper, who plays "Nanki-Poo." Cooper has a voice of wide range and as flexible as even Gilbert and Sullivan would have desired.

To us, however, Herman Greene as "Ko-Ko," Lord High Executioner romps off with the show. His singing voice is not as capable as Cooper's, but he sings. He has the longest speaking parts and he speaks them with dramatic perfection, seemingly at home in all and sundry interpretations.

The petite Gladys Boucree plays "Yum-Yum" very creditably. Of opera calibre she sings in fine voice and diction. We liked too the singing of Mabel Carter, if that's the name of the brownskinned lass of that crooning trio.

Good performances are also done by Edward Fraction as "The Mikado," Mabel Walker as "Kitisha," Frankie Fambro as "Pitti Sing," William Franklin as "Poo-Bah" and Lewis White, who is well known in music circles of New York.

Among the show stoppers is the female chorus which runs the gamut of feminity. Scenic designs are beautiful.

JIM-CROWING DRAMA

The Federal Theater Project seems to have adopted a policy of lampblacking dramatic classics in order to find "proper" vehicles for its Negro actors and actresses.

Play after play, like "Macbeth" and "The Mikado," have been re-written in "jazzed" or Negro version, doing violence alike to text and tradition. It is one thing to make up actors like the characters they portray, and another to make up the characters like the actors.

While there may be arguments in favor of this policy, we frankly admit that it escapes us. We can see no sound reason for such jim-crowed versions. Is it a subtle government method of emphasizing racial difference?

Bill Robinson And Cab Calloway Re-Teamed For Cotton Club's New Show

NEW YORK CITY, Feb. 23—In an attempt to beat the pending New York World's Fair to the [illegible] Herman Starks of the Cotton Club has called in Clarence Robinson under whose guidance the Broadway sepia palace has turned out some of its best floor shows yet, and has himself busily shaping its new show set to make its main stem bow early in March.

The cast for the new show to date includes Bill Robinson and Cab Calloway as star material. On the featured list are: Katherine Perry, Sister Tharpe, Tanya Bruce, the Beachcombers, Glen and Jenkins, Bill Vodery's Choir, Sonny and Sonny, and the dancing and show glamour girls.

All-Negro Hit WPA Show Slated to Run in New York

Chicago, Feb 21—(CNA)— Chicago's greatest export this season, the Chicago Federal Theatre's swing version of "The Mikado" will be moved to New York City soon, it was revealed this week. The rollicking, syncopated version of the Gilbert and Sullivan comic opera is scheduled to open in New York on March 1st at the New Yorker Theatre, Fifty-fourth Street west of Broadway.

As a WPA project employing relief workers, the show has "packed 'em in" and run up a net profit of $35,000 in five months, and several private producers have been trying to buy it out, cast and all. The most energetic attempt was made by Michael Todd, New York producer who has already announced plans for a rival Negro producton of the Gilbert-Sullivan opus in New York. Meanwhile, the young Chicago Negroes who protray Pooh-Bah, Nanki-Poo, Katisha, Yum-Yum and the other characters were still swinging the uproarious satire.

Dusky Actors Swing Mikado Before Sellout

NEW YORK, March 1.—(AP)—The testy Sirs William Gilbert and Arthur Sullivan may be whirling in their graves but their classic "Mikado" was sung tonight by 125 rollicking negroes under the auspices of the United States government—and New York liked it.

As the tradition-bound Savoyards of the London d'Oyly Carte Company purveyed G. and S. with the approved niceties of diction and meter only a few blocks away, Uncle Sam's most successful venture in the drama, the Chicago WPA Company that private producers tried vainly to buy, made its bow to a packed and enthusiastic house.

The negro version is not just a stunt explained Harry Minturn, the veteran actor-producer who conceived the idea executed it, and saw it through a five-month capacity run in Chicago.

"They give it a certain unction of honesty of interpretation I've never seen before," he said. (And he played in the "Mikado" for years). "With white actors, there's a pronounced tongue-in-cheek atmosphere, whereas with negroes you get spontaneous fun—just the comic note that Gilbert and Sullivan implied."

The "Swing Mikado" is played "straight," as originally written throughout—barring characteristic accents and mannerisms—and the syncopation, swing, and jitterbug dancing are brought in on encores, so that even ancient G. and S. disciples might applaud heartily.

The cast, which rehearsed three months, is composed mainly of persons without previous theatrical experience. However, several principals and a group from a "Green Pastures" road company that folded in Chicago several years ago, are experienced performers.

The show is booked officially only for six weeks, but when it sold out for the first week nearly as soon as the box-office opened, they started thinking more in terms of months.

The d'Oyly Carte Company was challenged to a box-office battle—the Chicago company having netted more than $35,000 so far—but replied with some disdain that their business needed no competitive stimulation.

But they did accept an invitation to a special matinee of the negro rendition.

White folks used to poke fun,
At the Colored folks dance,
Now the tables are turned,
The Colored folks have a chance.

'Dance Wins Acclaim Of Washington Elect For Latest Fad!

Washington.—"'Neath the spreading chestnut tree," a rhythmic bit of nonsense with appropriate motions, is the capital's latest dance fad.

Sophisticated daughters of Senators and their escorts danced it tonight at their annual party.

The gestures go like this: "Neath (hands on knees), spreading (spread arms wide) chest (hands on chest) nut (touch forehead with fingers) tree (raise the arms).

Meanwhile the dancers, lined up to follow the leader, walk, turn, rock back and forth and squat as orchestra singers chant the words of the song.

Miss Kathleen Ballew, President of the daughters of the Senate, and Noreen and Patricia McCarran, daughters of Senator Pat McCarran, Democrat, Nevada.

The dance was introduced at a hotel here several weeks ago. It captured the fancy of sedate Senators and jitterbugs alike.

Senator Elmer Thomas, Democrat, Oklahoma, were among the dancers, and Miss Grace Heileman, secretary to Senator William E. Borah, has led the dance several times.—Enquirer.

Swinging Sullivan



Ladies and gentlemen of the court in a scene from "The Swingtopated Mikado" the sensational WPA production of Gilbert And Sullivan in swing time which the Federa Theatre Project for New York brought to the New Yorker Theatre, 54th street west of Broadway, Wednesday, March 1.

Harlem 3-2-39 Philadelphia Pa.

"Copper Colered" Review Makes Hit with Audience at the Jewish Center

"Copper Colored Review" proved to be a success with a audience that filled the Jewish Community Center to its capacity last Thursday night. Hot swing music, dances, jokes, swing and sentimental solos created an atmosphere of expectancy and anticipation which lasted throughout the program, the scene of which was laid in a famous night club.

Starting the show out right a large group from the cast sang and swung "Stay On The Right Side Sister." Following this was a snappy solo number, "They Say," sung by Miss Odessa Greenfield. One of the unique features was the large number of small talented youngsters on the program. Outstanding among these were little Rowena Fields, who really did put over her song, "I Found My Yellow Basket," and Gloria Williams, who gave a song and dance act on "This Can't Be Love." A black-face comedian skit between Albert Adams and Harry Saunders was very well presented and kept the audience laughing. Two especially well worked out novelty routines were those given by Pat and Tony White, and another by Evelyn Carr, Dorothy Avant, Elsie Gravens, and Flora Mae Carter, much grace and ryhthm plus lots of personality made these dancers popular with their audience.

In the line of singing Miss Ester Holt, veteran of last years review, literally stole the show singing in her sweet "bluesy" voice "My Reverie." The audience could not be quieted until she came back for an encore. Honors should also be given to Margaret Williams, "While A Cigarette Was Burning," Delores Brown, "Deep Purple," and Dorothy Bell, "It's My Turn Now." Outstanding among the male voices was Sammy McCann, well known vocalist around these parts, who "sent" the audience with "I Cried For You" and "I Have Eyes."

Thursday night was a night for jitter bugs. Quinn Bradwell and Clarice Stewart exhibited an eccentric jitter bug dance during the middle of the program and to give the show a real closing three couples "went to town," each trying to surpass the other in performing the antics of a jitter bugs. These couples were Evelyn Carr and Bob White, Viola Barker and Eugene Frazier, and Dorothy Avant and Dan Matthews.

Adding much to the show and really one of the main attractions was the Harlem Hot Shots, whose music kept the spectators patting their feet throughout the evening. Several numbers were given during the program, one of which featured the painist, Rufus Webster. Professor Johnny Redd appeared as guest artist and played two popular selections.

Other participants on the program were as follows: Dorothy Clayborn, singing "I Wish You The Best of Everything;" Hugh Simple, "Don't Let That Moon Get Away;" Maxine Hammitt, "What Do You Know About Love;" The London Sisters, song and dance on "Jeepers Creepers;" Swing chorus led by Dorothy Bell, "Heart and Soul;" Girls trio, Dorothy Bell, Dorothy Clayborn, and Evelyn Carr, "Hold Tight;" dances by Delores Barker and Margaret Jewett, the lambeth walk; Enis Doyle, tap; Wayne Platter, song and dance; and the Barber sisters, tap. The show closed with the entire cast singing "Franklin D. Roosevelt Jones."

The production of the show was under the direction of Herman Wadsworth and Eugene Frazier with Linden Robinson, Mrs. Gaynelle Gray, and Russell Crawford assisting.

Stage Brought the World to Her Feet

Although She Gave Up Acting Long Ago

WASHINGTON

Being traveling companion to a top ranking stage star, with the opportunity of meeting all the big name screen and stage celebrities, may be exciting to many.

But to Mrs. Cynthia Stokes, who serves in such capacity for Claire Luce, only woman in the play, "Of Mice and Men," the only reward for such work is the fun one gets going from country to country.

Mrs. Stokes, who stayed at the Phyllis Wheatley YWCA last week, while the show was downtown, recalled a thrilling, though dangerous, episode that she and her employer had while in war-torn Spain two years ago.

At that time the war was in its beginning. They had been visiting Barcelona, and moved over to the Isle of Majorca for a peaceful and restful week-end, but to their amazement, they were just in time for a bombing of the town by rebels, who routed them from the hotel.

They escaped as refugees and were safely carried to a seaport town wnere they booked passage for France.

Mrs. Stokes was born in Augusta, Ga., but new resides in New York City. When she was interviewed last week she seemed extremely anxious to get back home, the show having been on the road for four successive weeks.



Mrs. Stokes

She has worked for Miss Luce for only five years, but has spent eighteen years as personal companion for stage stars. She finds the work interesting although at times it becomes exceedingly trying.

Her work has afforded her a great opportunity to travel all over the world, and her good fortune has carried her to Germany, France, England, Spain and Austria.

Flown Channel

She has flown across the English Channel three times and would like to take another trip overseas.

Prior to that, she worked in vaudeville, and although she had a fair amount of talent, she found the work she is now engaged in more profitable and dismissed any notion of returning to the boards long ago.

Chattanooga, Tenn., Daily Times
March 2. 1939

125 Negroes Swing It In Version of 'Mikado'

NEW YORK, March 1 (AP).—The testy Sirs William Gilbert and Arthur Sullivan may be whirling in their graves, but their classic "Mikado" was swung tonight by 125 rollocking Negroes under the auspices of the United States government—and New York liked it.

There were bursts of applause even before the curtain arose when Mrs. Franklin D. Roosevelt entered, followed by Mayor La Guardia with Mrs. James Roosevelt and Secretary of Commerce Harry Hopkins, former WPA administrator.

As the traditional-bound Savoyards of the London D'Oyly Carte company, purveyed Gilbert and Sullivan, with the approved niceties of dictation and meter only a few blocks away, Uncle Sam's most successful venture in the drama, the Chicago WPA company that private producers tried vainly to buy, made its bow to a packed and enthusiastic house.

The Negro version is not just a stunt, explained Harry Minturn, the veteran actor-producer, who conceived the idea.

"They give it a certain unction of honesty of interpretation I've never seen before," he said. (And he played in the "Mikado" for years.) "With white actors, there's always a pronounced tongue-in-cheek atmosphere, whereas with Negroes you get spontaneous fun—just the comic note that Gilbert and Sullivan implied."

Sanford, Fla. Herald
March 8, 1939

Sam Byrd Seeks Negro Cast For Broadway Play

Sam Byrd, Sanford boy who made a successful migration to Broadway, is in Tampa after a 4,000-mile trip through the deep south in search of a hand-picked negro cast for Roark Bradford's play, "John Henry", which Sam will produce this fall.

Sam spent the last month in New Orleans with Bradford, famous author of negro stories and creator of old man Adam and his "chillun", and is now on his way back to New York. He is stopping in Tampa for a brief visit with his sister, Mrs. Rush St. Johns.

During his southern circuit the former University of Florida boy "discovered" nine negroes, all sure enough southern blacks, whom he will take back to Broadway to appear in his "play with music."

He found them at negro revival meetings, among negro serenaders and in the negro sections of the southern country through which he has traveled in quest of a "John Henry."

To date no "John Henry", who must be a powerful black equal to the role of the legendary cotton loader and pike driver, has been located.

He will, however, be chosen before August, when the play goes into rehearsal.

"John Henry", as it was written by Bradford and as it will be produced by Sam in October, sets a precedent for theatrical production. Its dramatic action, shifting from rhythmic scene to scene, will be accompanied by orchestrations and the voices of an all negro cast, but there will be no music cues. All music is part of the dramatic action, and no "spots to plug ditties" will be used.

"John Henry" tunes have been written by Jacques Wolfe, who also wrote "Glory Road" and "Shortnin' Bread." Anthony Brown, producer and director of "Tobacco Road", has been engaged as director.

$50 to Mikado Chorus

Equity and Todd Agree on Figure

NEW YORK—Michael Todd, producer of "The Hot Mikado," starring Bill Robinson at the World's Fair, agreed this week to accept Equity's reduction in chorus wages from $56 to $50 per week, provided a scheduled conference with Grover Whalen, fair president, who is in charge of the Music Hall, proves favorable.

The Actors' Equity, thespian labor group, said it planned to take no action against Todd, who engaged in a verbal skirmish with Winifred Lenihan, white, at a meeting, Tuesday.

Todd, who was seeking salary concessions for the chorus, called Miss Lenihan "a frustrated ingenue," and said that she withheld accountant's figures on his show.

A spokesman said that no disciplinary action would be taken against Todd unless Miss Lenihan files formal charges, and intimated that Equity is inclined to overlook criticism and quarrels, which occur in the heat of dispute.

The "Hot Mikado" chorus agreed to work for $35 a week, it was reported, but after reaching the fair Music Hall, they demanded the full amount of stipend that they could get under Equity, which was $56 per week.

Representatives of Equity threatened to call a strike unless the money were paid and Todd has been paying it ever since, but has constantly fought to have the wage reduced.

Write the Sponsors

AT the present stage of radio progress as a commercial medium it is sadly noted that there are so few sponsoring Negro talent even when they are sponsored by companies advertising products used almost nationally by millions of Negroes.

The Negro Actor, a magazine published by the Negro Actors Guild of America, has called attention to the fact that employment of members of the race is at a low ebb "in the summer, and at present there is little doing among Negroes in radio work."

The magazine also points out that "no advance releases announce any Negroes for fall sponsors." This, of course, is not entirely due to shortsightedness on the part of commercial sponsors, but to the contentment with which the Negro public takes the situation.

Listen to any amateur program, note how the air votes come pouring in for favored contestants. Each vote is also a stamp of approval for the product of the sponsors. Take the commercial side; name bands and individuals who get the most consideration are those who, along with the radio station and sponsor, get the most fan mail from the vast radio-side audience.

There is no reason why such organizations as Duke Ellington, Jimmy Lunceford, Cab Calloway, Count Basie, and others are not furnishing talent on commercial radio programs, or why individuals like Paul Robeson and Maxine Sullivan, are not on regular commercials, except for the fact that no one does anything about it.

When bills pertaining to the interest of the race are being sponsored in Congress and the Senate we are urged to write our congressman for his support. Why can't we write various commercial sponsors for more colored talent on their programs? A letter to the actor who appears on a radio broadcast, to the station over which you listen, and to the major outlet would also undoubtedly get us somewhere on the airlanes.

It's All in the Day's Work

Bill Robinson Has Two Full-time Jobs and Time Over for Play and Benefits



Bill Robinson is shown at the left all dressed and ready for "The Hot Mikado," in which he makes three performances daily (four on Sunday) at the New York World's Fair's Music Hall. In addition, he does a two-a-day stint at the Cotton Club near Broadway, and in his spare (?) time he visits the other shows at the Fair. When the center picture was made he had just proved to the folks at the Wild West Rodeo that he could ride a buckin' broncho, and has been named grand marshal of the World's Fair Wild West and Rodeo. Col. Zack Miller, John Krimsky, and Michael Todd presided at the ceremonies. In the picture at the right, Bill is wearing the white tie and tails that he uses in the Cotton Club, where the photo was made, and where he has recently revived the Cake Walk and Dixie Shuffle.

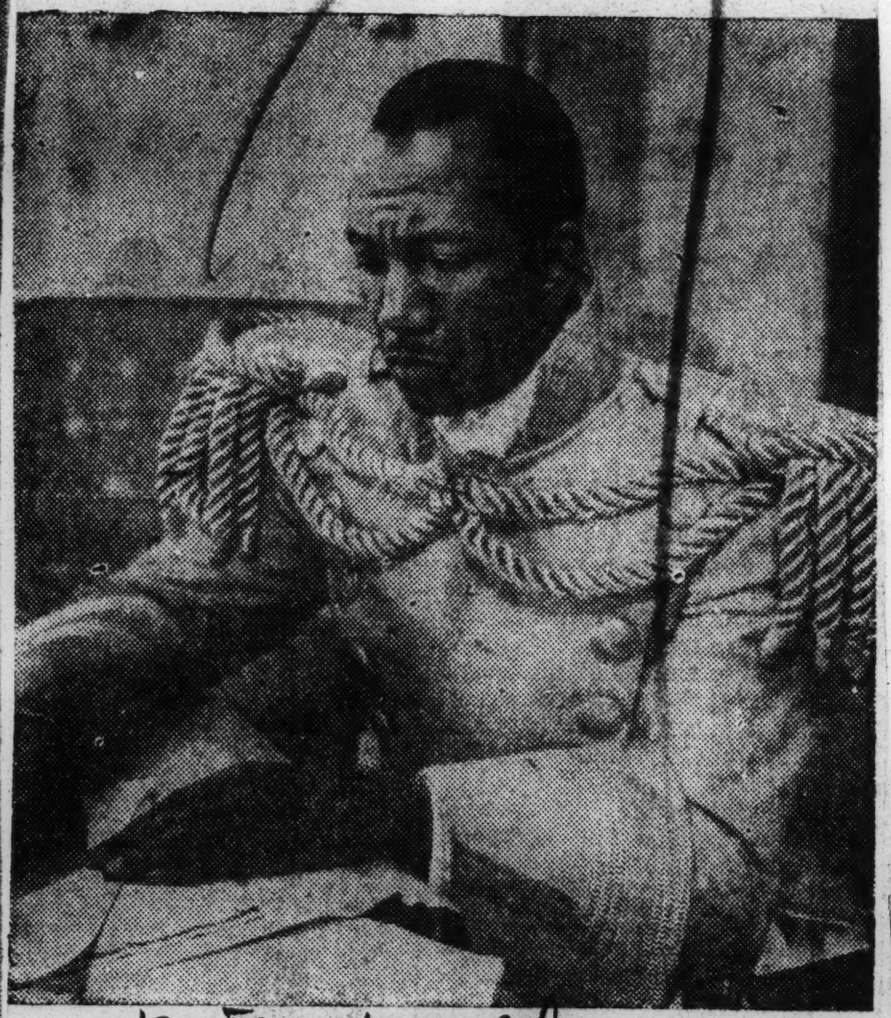
THEATRICAL-1939
INDIVIDUAL, TROUPES,ETC.



Vandamm

Here we have Ethel Waters, the star of "Mamba's Daughters," opening Tuesday at the Empire.

Movie Moguls Seeking Him



Word is out that movie moguls have their eyes on Louis Sharp, shown above as he appeared in the role of Toussaint L'Ouverture in Haiti" the WPA federal theatre's production which played at Harlem's Lafayette theatre for a long period. He has held many other roles

THE OPENINGS

MAMBA'S DAUGHTERS—Tuesday evening at the Empire Theatre. This is a dramatization by Dorothy and Du Bose Heyward of the latter's novel of the same name. Ethel Waters has the leading role, and others present include Fredi Washington, Georgette Harvey, Anne Brown, José Ferrer, J. Rosamond Johnson, Harry Mestayer, Willie Bryant and Canada Lee.

THE PRIMROSE PATH—Wednesday evening at the Biltmore Theatre. A play by Robert Buckner and Walter Hart, the cast including Helen Westley, Betty Garde, Betty Field, Russell Hardie, Philip Wood and Marilyn Erskine.

THE GENTLE PEOPLE—Thursday evening at the Belasco Theatre. The Group Theatre's second production of the year is this play by Irwin Shaw, with Franchot Tone, Sylvia Sidney, Sam Jaffe, Elia Kazan and Roman Bohnen on the list of players.

D'OYLY CARTE OPERA COMPANY—Thursday evening at the Martin Beck Theatre. Here they are again, their first bill be-

ing the double "Trial by Jury" and "The Pirates of Penzance." With Marjorie Eyre, Evelyn Gardiner, John Dean, Darrell Fancourt, Sydney Granville, Leslie Rands, Helen Roberts, Viola Wilson and, last but not least, Martyn Green.

ELSIE JANIS—This evening at the Music Box. The first of a series of Sunday night appearances, Miss Janis being assisted by a number o' protégés and a chorus.

"Policy King" With All-Negro Cast Opens On Broadway

By FLOYD G. SNELSON

Gay Broadway got many thrills during the Yuletide—one especially was the "inside" and "lowdown" on the "numbers" game of Harlem.

"Policy Kings" a swing-musicale farce, jitterbug festival, comedy was presented Friday evening by Michael Ashwood at the Nora Bayes Theatre, 44th street, west of Broadway by an excellent cast.

The play directed by Winston Douglass is a snappy, spicy, care-free jamboree of song and dance rhythm minus a fancy display or lavish design of effects, scenery or costumes. Its merits are noteworthy, based entirely upon pure unadeulterated talent and ability. A swell evening's entertainment when action, tempo and "hot" swing is appreciated. The opening performance not marked by the usual glitter and glam of Broadway premiers I give glory in fortitude and effort made in the year 1938 its first and only all-Negro show after many seasons of egress—not accounting WPA projects.

The book written by the producer Michael Ashwood, former Harlem newspaperman is not collossal or obtuse, but is a plain exposé of the notorious Harlem "numper" racket that has been disclosed by the press and often bared in the crimhial courts, recenfly by the alleged Dutch Schultz combination.

I was impressed by a fact that the principal players were of International reputation having travelled extensively in Europe, that gave a sort of distinguished background to the piece. Norman Astwood the numbers banker, whose voice and sleight artistry is well-known not only in Europe but familiar in the night clubs of New York—heads the cast as numbers king. Cora Green, seasoned soubrette of headline theateres and vaudeville is best known as the Apache dame of the sensational "Rain" of the last decade. Cora and Norman bring the "Policy Kings" out of the amateur class and they "make" it a Broadway show.

Bessie De Sausseure, an exotic piece of feminine eloquence, returned last month from Europe after 12 years abroad brings us the latest in the Parasian dances and her affection the Rhumba craze of the gay Montmartre. Enid Raphael, a clever and talented view in brownskin lovliness gives us likewise a version of Continental pulchritude in her sensuous gyrations that add notice—a la Josephine Baker.

Irene Cort, acrobatic dancer, pravlically a newcomer has something there—that child stopped the show with the greatest exhibit of contortions I have ever seen in my life—he's not only good but great—I may be wrong but I hope I have some reason.

The music has the swing tempo in catchy tunes and the dancing keeps the swing going at a fast pace. I suspicion that the swing depends on the swinger.

Mr. Astwood I am sure you have a good play. The first act was tremendous and I personally know of the hard work you have given. I appreciate the additions made in the old numbers version of the last decade when you gave Cora Green the part of the female District Attorne to apprise events today. You are to be congratulated in selecting a splendid cast that glee in the vociferous angle with alert response. I am sorry not to be able to mention others at this writing—but later.

SUM TOTAL

CAST—No stars but excellent principals and supporting.

TIME—Yesterday, not today or tomorrow.

THEME—Harlem "Imitation of Life."

THEATRE—Last resort—stage too small for large cast.

MUSIC—Old tunes in new jackets that could be augmented to better worth.

DANCES—Usual Harlem "hot" but nothing new.

COSTUMES—Belated and not consistent.

SCENERY—Not to be mentioned.

COPIES—Few and mediocre.

ORCHESTRA—Nothing to speak of.

PUBLICITY—Not so hot. Apologies to Thomas Watson my good friend.

WATCH IMPROVEMENT — Next week I'll tell you more.—Snelson.

JOKES and CRACKS—Good—Some old and need feather beds

Over Three Million Saw WPA Shows During Year of 1938

More than 3,000,000 persons will have attended performances given by the WPA Federal Theatre Project in 1938, according to an annual review which the project is now completing. Figures now available encompass all Federal Theatre activities up to December 17, 1938, at which date the year's attendance total reached 2,964,001 for 4,097 performances.

Capacity attendance at the project's newest hits, "Androcles and the Lion," "Pinocchio" and "Awake and Sing"—already assured by advance sale—indicate that the 1938 total will carry well over the 3,000,000 mark.

Of the 60 productions offered to the public by the Federal Theatre in 1938, 33 were presented for the first time in that year and 27 were carried over from 1937. "....one-third of a nation...." the Living Newspaper on housing, proved the outstanding WPA production of the year. Its 237 performances were seen by 211,458 persons, a new Federal Theatre record.

"Prologue to Glory," which started the current cycle of plays about Abraham Lincoln, offered the Living Newsdrama strong competition for first honors. The E. R. Conkle drama attracted 117,297 persons to its 208 performances in New York and Chicago and this total does not include the successful Philadelphia engagement, which closes on January 7th.

"Haiti," the drama of the Black Napoleon, earned an important place in the Federal Theatre's Big Three of 1938 with a total attendance of 105,607 at 180 performances in New York and Boston.

The Community Drama unit, organized to direct and give technical assistance to amateur theatrical groups, aided in the production of 1410 non-profit-making plays, which attracted a total attendance of 519,017. The WPA circus gave 211 performances for 228,583 spectators, and the Caravan Theatre, the project's outdoor production unit, attrcated 1,131,600 persons to 201 performances during the summer of 1938.

The Gilbert and Sullivan operetta company, oldest of the Federal Theatre's production groups, gave 156 performances of the seven Savoyard musicals in its repertoire. The present attendance total, 81,568, will probably reach well over 100,000 before final compilations are made, as the company has yet to complete its very successful holiday engagement at the Brooklyn Academy of Music.

VAUDEVILLE RETURNS

THE NEGRO ACTOR has cause to rejoice in the returning popularity of stage shows, especially the variety type or vaudeville, which is experiencing a real revival on Broadway. Where a few seasons ago, only Loew's State Theatre made any attempt to present vaudeville, this season finds at least half a dozen theatres presenting this type of entertainment.

In addition to Loew's State, the Strand, the Roxy, the Paramount and the Radio City Music Hall are presenting stage productions along with motion pictures, and the Majestic Theatre is presenting an all-vaudeville program. There are also several supper clubs like Billy Rose's Casa Manana and the International Casino presenting this form of entertainment.

Time was when the Keith-Orpheum Circuit was the biggest amusement business in the world, with theatres in almost every principal city of the country and several thousand entertainers on their list with bookings ranging from 15 to 40 weeks per season. Under the leadership of the late B. F. Keith, a dour New Englander, there was little discrimination on this circuit because of race and color and many Negroes were able to earn a good living as vaudeville entertainers.

We recall such names as Bill Robinson, Moss and Frye, J. Rosamond Johnson, Rector and Cooper, Chappelle and Stinnette and many others who were regularly employed over this circuit. But the growing popularity of the motion picture, together with the death of the late Mr. Keith and his chief lieutenant, Edwin F. Albee, shortly thereafter served to all but kill this industry.

What the Negro performer needs is more work and the kind of work that will guarantee him steady employment for at least half a year—through the fall and winter season—and we believe there is hope for him in the returning popularity of vaudeville. Incidentally, the popularity of the Negro in this form of entertainment may be judged from the show now playing at The Strand where Bill Robinson and Louis Armstrong head an all-colored stage revue and entertainment. So popular have they been, that, although booked for one week, they have been held over for a second week, and the theatre has been packed at almost every performance.

Some enterprising businessman might see an opportunity in reviving a vaudeville circuit after the fashion of the old Keith Orpheum circuit.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

Negro Play Ditched At Height Of Run

Northwestern California

SAN FRANCISCO, May 25 — (CNA) A show that packs 'em in after 18 weeks and turns away from 200 to 300 every night.

That's "Run Lil' Chillun," which has a successful run at the Alcazar. But they closed it down this week.

5-26-39 Seattle, Wash.

No explanation has been forthcoming for summarily closing down this Federal Theatre attraction that has set an all-time record in San Francisco and has provided joy and mirth for thousands of theatre-goers and a livelihood for 110 Negro families in the San Francisco bay district.

Charles P. Teevins, Northern California director of the Federal Theatre projects was "cut" when a Crusader News Agency reporter called at his office to find out why the play was ditched. At least his secretary said he was out.

The players see no reason why they should be discharged when the show was still filling the house.

"Easily," declared Elmer Keeton, musical director and assistant to author Hall Johnson, "The show could fill the house until October."

"There's something funny about the whole business," declared other members of the cast.

The cast is circulating petitions, asking all friends to protest the arbitrary discarding of "Run Lil' Chillun." They have appealed by wire to Hallie Flanagan, national director, and they are urging labor and progressive organizations to support their protest.

Bojangles Arrested, Watched Self Dance

New York

6-1-39

NEW YORK CITY—(A N P)—Last Saturday a comedy scene rivaling those of the "Hot Mikado" was enacted here on Broadway, when Rookie Patroiman William Christian, noting a well-dressed Negro figure gazing upward, concluded wrongly it was a loafer.

Approaching the "law" told the figure to move on, and when it remained motionless, took it along to jail. Surprised and shocked was Rookie Christian when his fellow officers at the station recognized the "figure" as Bill (Bojangles) Robinson, stage, screen and radio star, now doubling between the Hot Mikado" and the Cotton Club.

Later, in magistrate's court, Bo was freed when he told the judge he was merely watching an animated electric sign that showed him going through a dancing routine. 'You could'a fooled me," exclaimed Rookie Christian as Bo walked smiling from the courtroom.

61-Year Old Youth Dances On 61st Street

Daily World
Atlanta Ga. 5-31-39



Bill Robinson, world's greaest tap dancer, chose a novel way to celebrate his 61st birthday this week. As full of pep as a youngster 16 years of age, the celebrated terpsichorean danced down Broadway from 61st Street to 44th Street in New York City. He is currently featured in "Hot Mikado," a swing version of the Gilbert and Sullivan classic. (Acme).

How Many Shows Will 'Mikado' Do At The Fair?

NEW YORK, June 9—When and if the "Hot Mikado" moves to the Fair grounds, just how many shows must the performers do in a single day is the question on the tongue of everyone just now. Downtown at the Bradhurst the players are doing one show six days a week with matinees Wednesday and Saturdays. This is the procedure because legit theatres close Sundays.

However in the Fair there have been different schedules for all attractions, stage or otherwise. Even Billy Rose's shows run twice daily with performances afternoons and nights. Thus the Mikado will be forced to do at least three shows daily for the rest of the hot summer.

Some Run Higher

The Savoy theatre of course is entirely different. Exactly 19 performances are run off in this little tent-theatre daily starting early in the day and continuing until along about midnight. "Hot" Mikado cannot do nineteen of course, but even three shows a day as compared to one daily on Broadway is bound to work hardship on the players.

The one person who will undergo terrific strain is Bill Robinson because of the numerous encores that he is forced to do each time he appears before the lights in the lead role. One night downtown, Bill answered five encores and danced several seconds for each return. The pay will be good, however, thanks to Equity, despite the fact that the show runs on Fair time. A fifty dollar minimum with a $45 scale for chorus girls has been ordered. If there isn't too much of a "kick-back" (to someone) the players will profit financially even though they are working hard to earn their dough.

'HOT MIKADO' TERMS FOR FAIR REJECTED

Equity Council Insists That Trial Be on Six-Day Basis

The council of the Actors Equity Association rejected yesterday the plea made by Michael Todd, producer of "Hot Mikado," to operate at the World's Fair Hall of Music on the basis of a seven-day week over a trial period of a month. "Hot Mikado," starring Bill Robinson, is the Negro swing version of the famous Gilbert and Sullivan operetta, the unning time of which has been cut down to an hour. It has its formal opening a week from today.

The Equity Council refused to modify its decision of June 1 that Mr. Todd could proceed only on a six-day forty-four hour a week basis, the principal performers receiving minimum salaries of $50 a week, chorus members $45 a week, and time and a half for overtime.

The producer insisted that he could not operate along those lines. He sought a somewhat similar trial allowance granted by Equity to the Globe Theatre's abbreviated Shakespearean plays at the Fair, which give seven performances a day every day of the week. Mr. Todd, however, was planning to give only three or four shows a day.

Commenting on Equity's stand, Mr. Todd said:

"I think it is inequitable that I should not be granted the same concession received by the Globe Theatre. The Fair itself is operated on a seven-day week basis and union rulings should be made to conform with the Fair's routine."

The Equity Council yesterday gave Bela Blau permission to employ Dame May Whitty, an alien actress, for a tryout of Norman Ginsbury's "Viceroy Sarah" at the Deertrees Theatre, Harrison, Me. Also sanctioned was a request by Francis Lederer, stage and screen star, to play in "Seventh Heaven" at the Civic Theatre, Chicago.

'LI'L CHILLUN' CAST QUITS

Turns to Private Sponsor, the Federal Director Says

LOS ANGELES, June 13 (AP).—The Federal Theatre Project's play "Run Li'l' Chillun," which has had a run of eleven months here and in Hollywood, passed from Federal into private hands today.

Alexander Leftwich, project director, said sixty members of the all-Negro cast had resigned, telling him they now have private employment with "a Mr. Warner of Pasadena." Reports were the play would be produced on New York's Broadway.

Mr. Leftwich said he was forced to cancel the opening of "Run Li'l' Chillun" in San Diego on Thursday and might have to abandon "Mikado in Swing," an all-Negro musical comedy, in which he had planned to use most of the resigned players.

The Plantation in Harlem is about the only rhythm resort in that center of sepias to which the stay-out-late white folks journey after exhausting the boredom of the paleface pleasure places. The Negro is a prodigious entertainer, never tiring so long as there remain any customers to cheer. Long after bars are closed, which is 4 a.m., the Plantation entertainers continue to make music, and the white teeth of the piano player gleam enthusiastically even while outside the morning sun lights the waking streets for the milkman.

DONALD HEYWOOD'S PRODUCTION AGAIN SCHEDULED TO OPEN

NEW YORK, Nov. 22.—Within a few months of tying the famous rehearsed play of the ill-fated Federal Theatre project, "Sing for Your Supper," for the all-time rehearsal record of the country, Donald Hevwood announced this week that his "Caribbean Cruise" which he is producing in association with Fedor Maybohm, has definitely assigned for a play date at the Nora Bayes theatre on West 44th street.

Put into rehearsal early this summer, the production was supposed to open early in August at the British Pavilion of the Worlds Fair to boost the tourist trade to the Caribbeans. That of course never happened. Later, the opus was supposed to have been bought by Olsen and Johnson who at present have Hellzapoppin on Broadway. That too, never happened, but Heywood and his cast went right on rehearsing.

In the event that the latest schedule goes through as planned, the musical will open with a mixed cast headed by the once famous Duncan Sisters. At this writing no opening date has been set.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

From Rags to Riches Is Story of Ella Fitzgerald, Queen of Swing

Journal & Guide 10-28-39 Norfolk, Va.

First of Two Articles Telling Story of Singer's Life

By TED YATES

It happened four to five years ago on the stage of the Harlem Opera House at West One-Hundred and Twenty-fifth Street. Here, New Yorkers will tell you, were once seen some of the finest stage shows north of the Gay White Way. Two-a-day vaudeville was in vogue then. Many of the outstanding stars of stage and screen appeared—in person. All were headliners when pa courted ma.

Movies of the silent version passed. Even the classical regulated ballroom movements so successfully introduced by Irene and the late Vernon Castle were supplanted by a series of hair-raising dance steps. Radio had become a reality. The talkies and canned music had arrived, regardless of the protests of organized musicians. And, while Harlem remained the uptown Rialto, along West One Hundred and Twenty-fifth Street, it was definitely not the Negro metropolis that it is today.

AMATEUR NIGHT IN HARLEM

At one of the performances, billed "Amateur Night in Harlem" a husky-throated sixteen year-old colored girl (one of a score of singers and dancers) attracted the attention of the late Chick Webb.

Whether or not it was a hidden personality, no one save the great little band leader knew. Just what could be revealed, only time would tell. Surely no one but Chick Webb, the King of Drums, entertained the thought that this girl possessed a throbbing bit of swing in her voice. Everyone, down to the emcee, would have waved the unknown amateur aside and gladly awarded first prize to another. But, the vision of this youngster having a superb delivery, vocally, was upheld—if only by Chick Webb himself.

Frightened to such an extent that her knees gave way when she made an attempt to dance (after her voice had failed to win the plaudits of a critical audience) Ella Fitzgerald drew the well-known Bronx cheer as she made a gallant try for "the big time."

CHICK TO RESCUE

Ella had scarcely time to retreat to a spot behind the wings, where she might break into tears, when the leader of America's greatest swing band approached and offered her a job with his augmented musical aggregation.

There was no halting of traffic on Harlem's crowded streets that night. No bulletins were flashed telling of planes stopping in mid air. Ashcans were not toppled over. Lives were not endangered. Ella herself (though admitting later she would liked to have "screamed aloud her joy") calmly celebrated the dawn of a greater tomorrow by treating herself to a dish of peach ice-cream.

THE NEW CINDERELLA

Taught all the "ins" and "outs," coached by the demon drummer, Chick Webb, himself, Ella was soon ready to command the attention of theatregoers. Her dynamic personality, backed by that firey beat of the drums — the 'powerhouse drive' of Chick Webb plus the rhythm of the band, Ella Fitzgerald proved herself to be a swing sensation.

Immediately after her initial broadcast at the Savoy Ballroom known as "the Home of Happy Feet," the music world awoke from a deep slumber. Struck with astonishment, it excitedly and jubilantly greeted this new glamour girl of song. **They tagged her, "the brown-skin gal with the peach fuzz voice."**

MADE SONG HITS TUNES

The advent of new songs of a modern variety gave Ella Fitzgerald a place in the sun. Singing ordinary tunes in her own inimitable manner, no vocalist "could touch her for originality." It was declared that she made "just-so-numbers "hit" tunes. In a class by herself, the former amateur provided copy for radio editors—and, there was no limit to her fan mail.

THE QUEEN OF SWING

Chick Webb, in tutoring Ella, had by this time impressed his "new find" with an unheard of wholehearted interest in her career.

"Forget that there is another singer in the world," Chick would say from time-to-time. Then he would add: "Remember, Ella, you are not an amateur anymore. You're tops!" And he would smile in that famous way of his that attracted everyone who knew him. Chick Webb wanted Ella to be original.

Harlem's favorite, who had won the title, "King of Swing" from Benny Goodman, in a battle of music that was just as spectacular to jitterbugs as the visit of America of the King and Queen, knew that in Ella Fitzgerald he had a queen — "the Queen of Swing." Ella wanted to do right by Chick Webb's kingly syncopation—and did.

MAKES DANCES POPULAR

Soon after Ella won her spurs certain dance steps that had the younger generation, and older folks as well, in rhythmic hysteria, were introduced at "the cradle of swing," Harlem's Savoy Ballroom, where Chick's band played nightly. The Lindy Hops, Peabody, Big Apple, Shag, Susie-Q and recently the Boggie-Woggie, were "all dressed-up" in a torrid tempo by truckin', strutting Ella Fitzgerald.

A vast majority of diversion seekers are of the opinion that Ella Fitzegerald is responsible for the crowds at Harlem's famous Savoy Ballroom. While the conservatives cannot be placed in the same category with those rug-cuttin' jitterbugs, dance lovers agree with them on that score.

The "Queen of Swing" in Action



Negro Actors Are More Than Actors Says Alberta Hunter

By RICHARD RANDALL

NEGRO actors are more than actors.

They are also spokesmen for that America which struggles desperately to assert itself on the plantations of Alabama and in the teeming slums of the nation's big cities.

So did Alberta Hunter, who plays the part of the "bad girl" in "Mamba's Daughter," now playing at the Grand Opera House in Chicago, describe the role of the Negro footlight performer.

Daughter of poor people is Memphis whose Beale Street gave jazz to America, Miss Hunter is not fooled by the flattering attention shown Negro actors in the white press.

CULTURE STIFLED

"For every Negro who reaches the top in the face of all the rank discrimination in the commercial theatre," she declared, "thousands of other gifted Negroes never have a chance. Their folk songs, so eloquently picturing the deep stirring of all my brothers, are made and sung by men whom society makes appendages to the mule and plow. Their songs eventually die without ever being recorded, and if they are recorded, then some song promoters gets the credit for composing them and the cash for selling them.

"There is only one way," she emphasized, "to give talented Negroes their chance. That is to better the present conditions which keep 14,000,000 colored citizens both from earning their daily bread and from making their full contribution to American culture. And bettering conditions means putting up a fight, along with the millions of progressive people, against any injustice to any racial groups."

FOUGHT DISCRIMINATION

Miss Hunter was not talking for effect when she made this clear-cut declaration. When "Mamba's Daughters" first arrived in Chicago, she dropped into a restaurant near the Grand Opera House for a sandwich and a cup of coffee. When the management told her that it did not serve Negroes, the young actress walked herself [illegible] table and declared that she would not leave until she had been served.

"And did get service," she smiled. "They brought me food immediately and they didn't dare try the old gag of making a Negro pay three prices for his order."

Record Is Passed By Tobacco Road

Hardy Perennial Has Had Longest Broadway Run

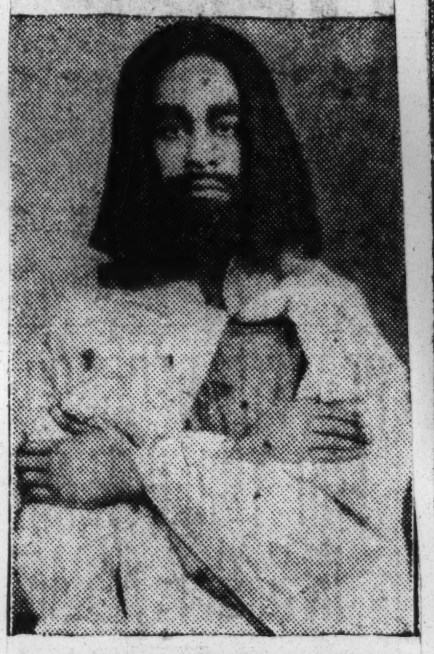
NEW YORK, Nov. 18 (AP)—Five months late, Tobacco Road—the hardiest perennial of them all—celebrated its title of longest running Broadway play tonight, chalking up its 2,533rd performance.

The play five months ago actually overtook its nearest competitor for the title—Abie's Irish Rose, which played 2,327 times on Broadway and 205 performances in various theaters in Brooklyn and other boroughs.

But through a mistake Abie's Irish Rose was credited with 2,532 Broadway performances—actually its all borough record. Hence the delay in celebrating.

Savannah, Ga., Press
November 11, 1939

Plays "Messiah"



DR. RALPH MARK GILBERT

PASSION PLAY TO BE MONDAY NIGHT

Production to Be Given at Auditorium.

The Negro passion play, "Passion and Triumph," is about ready for presentation. The director, Dr. Ralph Mark Gilbert of New York, who also wrote the drama, has expressed himself as being satisfied with the efforts of his cast and chorus. Several new features have been added, and the chorus, under the direction of Prof. Wm. S. Glover, will sing several new numbers.

In the triumphal entry scene, a live pony will be used.

The production is under the auspices of the Chatham County Council of Colored Parent-Teacher Associations. Dress rehearsal will take place tomorrow afternoon at 3:30 o'clock, at the Municipal Auditorium. The performance will be Monday night at 8 o'clock sharp. The play runs for about two hours and 40 minutes.

Seats are being reserved for white people in sections of the main floor in boxes, and in the dress circle. Tickets may be secured from Alnutt Music Co., 216 West Broughton street; the Y. M. C. A., 330 Bull street; the Savannah Pharmacy, 719 West Broad street; Tom's Grill, 716 West Broad street; the box office of the auditorium; or from any of the members of the cast and chorus, and presidents of the colored P.-T. A. [illegible]

PSYCHOLOGIST WILL BROADCAST



DR. FRANCIS C. SUMNER

Head of the Psychology Department of Howard University, who will give the principal address over the Negro Spiritual Hour at station WTOC on Sunday at 4 P. M.

The musical program will be furnished by the Philadelphia Chorus under the direction of Professor James E. Dorsey, head of the Music Department of Lincoln University.

The Negro Spiritual Hour is sponsored by the Liberal Credit Clothing Company, 716 Market street.

Mamba's Daughters, with Ethel Waters as the Star, Opens Theatrical Season

("Mamba's Daughters," a drama by Dorothy and Du Bose Heyward, with Ethel Waters in the starring role, opens the fall theater season at the Grand Opera house Monday night.)

Tribune — 10-1-39

By Cecil Smith

"HAGAR is a huge, inarticulate, and somewhat stupid Negress whose love for her child develops her from a blind force into a thinking entity," writes Dorothy Heyward of the central character of "Mamba's Daughters." "Until faced by the major crisis of her existence she is not able to think for herself, but when her daughter's happiness is at stake she comes through with a philosophy of life that, paradoxically enough, leads to her destruction."

The second of the Heywards' dramas of the Gullah Negroes of Charleston, S. C., is drawn, like the immensely successful "Porgy," from a best-selling novel. In "Mamba's Daughters," however, the authors have set their story against a wider social horizon. Instead of an all-Negro cast of characters, they show the Negroes living in a world dominated by white men—by Saint Wentworth who owns the plantation on which Hagar lives; by the white judge who struggles valiantly to understand Hagar's mental processes when she is brought before him on repeated occasions.

Yet it is Hagar, as Mrs. Heyward has described her, who always occupies the center of attention. Utterly beyond her grasp are (Continued on Page 2.)

the legal and social codes of white folk. She lives in a world of untutored, primitive feeling. Even Mamba, her old mother, cannot cope with her daughter's simple, unguided behavior, for, as she says, "I ain't neber easy in my mind when I don know what dat daughter of mine is up to."

Mamba's daughters are actually her daughter Hagar and her grandaughter Lissa. Because Hagar's propensities toward drunkenness and assault and battery have caused her to be removed to Ediwander Island as a public charge under the supervision of Mr. Wentworth, the task of bringing Lissa up falls to old Mamba. Hagar and Lissa live in such complete separation that they scarcely know each other.

Yet throughout the years Hagar's loyalty and affection for her absent daughter are never shaken. Lissa becomes a prominent concert singer important enough to broadcast over a national network. When the history of an evening out of Lissa's adolescent past threatens the young singer's reputation and future, Hagar is roused out of her dim world. With a degree of concentration such as an intelligent mind would never have to require of itself, she studies out the method by which she will save Lissa. This is the triumphant moment of her life, even though her action creates inevitable and final tragedy for Hagar herself.

• • •

Like its predecessor, "Porgy," "Mamba's Daughters" makes use of music for the sake of local color and heightened mood. In addition to several spirituals sung chorally by the Negro members of the cast, the musical score includes "Lonesome Walls," a song written especially for the play and Miss Waters by Jerome Kern.

The novels and plays of Dorothy and Du Bose Heyward result from an especially happy pooling of talents. Mr. Heyward, a native of Charleston and a penetrating observer of the Negro life there, has contributed his knowledge of the speech, living habits, and psychological idiosyncrasies of the Gullah Negroes. Mrs. Heyward, an Ohioan trained in George Pierce Baker's famous English 47 drama workshop course at Harvard, has brought skilful literary craft to bear upon her husband's valuable first hand material. Of her writing Mrs. Heyward says, "I have to have my husband's characters to start with." To which Mr. Heyward gallantly counters, "The only play I ever wrote without her was 'Brass Ankle,' and it lasted a crisp five weeks."

The stage production of "Mamba's Daughters" is unusually elaborate. Already the show is in process of being hung, for there are five separate layouts of scenery. The cast includes more than 30 colored performers, including Georgette Harvey [Mamba], Fredi Washington [Lissa] and Willie Bryant [Gilly Bluton, the bad man of the story]. In addition there are several white actors.

Thomas Richardson Plans New Negro Theatre in South

Thomas Richardson, gifted young playwright and director, has just completed a summer of outstanding work as Guest Director of the Harlem Suitcase Theatre.

This group, organized over a year ago by Langston Hughes, features the production of plays of social significance with a minimum of stage scenery and properties.

Each Sunday night in the auditorium of the 135th St. Branch Library, one of the various casts presented Mr. Hughes' "Don't You Want to Be Free?" as well as prominent artists of the stage and screen.

Mr. Richardson first gained wide public notice in connection with his work in establishing the Richmond Theatre, a community theatrical group whose success stimulated formation of community theatres in many other parts of the South, including Chattanooga, Birmingham and New Orleans.

At the request of the National Association for the Advancement of Colored People, he wrote a play dramatizing the work of the Association, called "Place: America." This was produced by the Richmond Theatre at the national convention of the Association in Richmond in July.

The play received such a tremendous ovation that the NAACP is publishing it and plans to foster presentations by its local branches all over the country. The play will be released early in October.

After a two-weeks' rest, Mr. Richardson plans to return to Richmond where he will organize a stock company of Southern players to feature original plays of Negro life which will be performed throughout the South. This is Mr. Richardson's most difficult and ambitious attempt to date.

It culminates a long and varied experience in the theatre. He organized in 1934, along with James Butcher and Sterling Brown, now head of the English Department of Howard University, the Negro Repertory Players of Washington, D. C. This group played the Eastern Seaboard pefroming, among other plays, Mr. Richardson's "Dead Men Don't Dance."

Mr. Richardson feels that the theatre has important social implications. He said recently:

"The WPA showed that the masses of people like the theatre and learn from it. The possibilities of the theatre as a stimulus to progressive social action are just beginning to be realized."

Birmingham, Ala. News
October 1, 1939

THEATER GROUP TO OPEN SEASON

The Birmingham Community Theater will give its initial performance Oct. 5 at the Smithfield Court Auditorium with the presentation of three one-act plays.

This organization is composed of a group of Negroes who feel the need for an emotional and a cultural outlet for the members of their group, and are trying to meet this need. The season's schedule calls for six performances, each playing a full evening. Except on special occasions, such as Christmas, some phase of Negro life will be stressed in the plays offered.

For its first appearance the group has selected the tense folk play, "Granny Maumee," by Ridgley Torrence; "The Dream Kid," by Eugene O'Neal, and the Floyd Dell comedy, "The Angel Intrudes." Charles Nilon, Gertrude Tongue and Paul McKinney are the directors.

It is felt that this movement will create a great deal of interest, for although amateur theatricals have been engaged in in every school building, lodge hall and church in this section, this is the first time that a real community theater for Negroes has been attempted in Birmingham

Colored Chicagoans Give 'Mamba's Daughters' Cool Reception--Wood

Courier Critic Claims McClintic Presentation Ridicules Present Day Negro Life.

By SAM WOOD
Staff Correspondent

CHICAGO, Oct. 12—Contention that Guthrie McClintic's stage presentation of DuBose Heyward's novel, "Mamba's Daughters," starring Ethel Waters and now showing at the Grand Opera House, was more on the side of ridicule to the present-day Negro life, was much in evidence here last week after two nights of showing.

Despite the fact that fine acting on the part of its star cast was prevalent, the sprinkling of colored patronage squirmed and became unsettled as the play unreeled itself. From the rise to the fall of the curtain, the continuous usage of the word most disliked by the colored race expunged whatever thought they might have possessed concerning the goodness of this play. Nothing therein was of constructive value to the race, yet Caucasian play-goers proclaim this a great drama.

ETHEL WATERS GOOD

Ethel Waters portrayal of Hagar was very commendable as was Willie Bryant's, the ex-orchestra leader, as Gilly Bluton, Fredi Washington as Lissa, (Haggar's daughter) and Georgia Burke as Mamba. J. Rosamond Johnson as Rev. Quintus Whaley was quite refreshing, although comical.

'MULATTO' BANNED BY PHILLY JUDGE

PHILADELPHIA, Nov. 22.—Interracial marriage in the South, re-enacted on the stage in this city, might be the cause of interracial disturbances here, ruled Curtis Bok, Monday in upholding the original ban placed on the showing of Langston Hughes' "Mulatto," here.

The show, which has traveled a rocky road since it opened in New York in the fall of 1935, was scheduled to re-open here at the Walnut Theatre November 20.

The late Mayor S. Davis Wilson issued the original order banning the show five years ago. Acting Mayor George Connell took the same position in regard to the scheduled opening Monday.

Judge Bok told the press that he had no personal objections against the staging of the show, but the Legislature had taken the permit power from the courts and placed it in the hands of the mayor.

It was the contention of the mayor that the play might incite racial outbreaks which Judge Bok upheld.

Interracial situations in "Mulatto," which revolves around intermarriage, are enacted by a mixed cast of blacks and whites.

In Show At West End Waiters



MISS LOU OWENS

"Aunt Jemima" in the Rodgers and Rodgers Revue at the West End Waiters Ass'n. Miss Owens has made a place for herself in the hearts of her public since the first appearance of the show and is quite an attraction with her 250 pounds of rhythm and surprising agility, which is in evidence when her flying feet go into action.

McClendon Players Have 5 Productions Scheduled, The First May 15 At Workshop

If the development of the Negro playwright has been retarded in the past by lack of opportunity, of and inability to provide life for his creation through the medium of production, this handicap will be greatly diminished if the current schedule of the Rose McClendon Workshop at 9 West 124th Street proves credible.

Dick Campbell, director and organizer of the Rose McClendon Players announced this week that the next five productions emanating from the Workshop would have a definite Negro flavor from conception to presentation. "Of course," Mr. Campbell hastened to explain, "this will not always be our policy, for good Negro plays may not always come from Negro writers, but we cannot overlook the fact that, decidedly few Negro works ever receive a creditable showing, if indeed, any showing at all. If the Ross McClendon Workshop is to develop into a Community Theatre for Harlem it must begin now to develop Negro playwrights." And with this sage but serious comment Mr. Campbell proceeded to enlighten us as to what his five productions would be.

First on the schedule will be the work of 34-year old Ferdinand Voteur, former scenario writer for Columbia and Sunshine Studios in Hollywood. Mr. Voteur's play is entitled, "A Right Angle Triangle," and tells the story of a young art student who becomes involved in a love triangle with daughter and step-mother. (Spicy huh?) The author contends his plot is taken from real life and the scene is laid in Harlem's famous "Strivers Row." Mr. Campbell will direct and the sets will be designed and constructed by the Workshops's class in Stage Design under personal supervision of Perry (Mamba's Daughters) Watkins.

Teddy Wilson Breaks Attendance Record With New Band

By BILLY ROACH

Teddy Wilson, phenomenon of the piano, broke all attendance records in his New York debut as band leader at Rockland Palace last Saturday night. Born in Texas less than 29 years ago, today the name of Teddy Wilson stands out as America's



TEDDY WILSON

ace pianist. His style portrays characteristics of other pianist, but basically his right hand style is a single note technique which mystifies you in the rapidity of thought transference from brain to fingers. Park Avenue attests its love for Harlem Rhythm to Teddy Wilson. It is he who has stirred to rebellion the barbaric soul of modern dance into the melting pot of his own musical being ,a transformation known as swing music.

The band, easily assimilating the high spirits of the occasion, made a fine showing with their perfect intonation and phrasing. Thelma Carpenter, personality vocalist, gained laurels with her many renditions, but she scored a double-header when she threw the house in an uproar singing "I Cried For You." Masterful orchestrations penned by Edgar Sampson, Buster Harding, Gus Wilson and Don Meldelson played an important part in making the band take on commercial possibilities so early in its career.

Bill Robinson Host To Blind At Matinee Of The "Hot Mikado"

Saturday afternoon 100 persons from the Pioneer Lighthouse for the New York Blind ,111 East 59th street were the guests of Bill "Bojangles" Robinson at the matinee performance of the "Hot Mikado" now showing at the Broadhurst Theatre. Another 100 are scheduled to go on Wednesday and still another 100 on next Saturday. Their host met the mixed group himself and designated the group seating in the orchestra section of the theatre. They enjoyed the music and the clean-cut tapping of "Bo's" toes while giving his gaily smirking turn at the breaks.

Allan Blackburn, director of Welfare work at the Lighthouse and Miss Marion Held, superintendent of home teachers of whom Arthur H. K. Jackson is the only colored one announced this week that a full program of educational activitiy is open to the students at the Lighthouse. Dramatics, aesthetic dancing, community singing and parliamentary law. These practical lins of interest are open to all students, colored as well as white.

The "Bojangles" birthday party which celebrates his 61st year will be held as usual in the Lighthouse auditorium. The host and honore will present his newest dance steps and $100 to the institution to assist in the welfare work they are doing. The party will be arranged by the organizer of colored blind entertainment activities at the school, Arthur Jackson. Under his supervision and encouragement plays have been attended, portions of the cast of Broadway productions have come to the Lighthouse and put on plays and then the blind students themselves have written and acted in their own plays.

Bill Robinson Eats From Four To Five Quarts Of Ice Cream Per Day

Bill (Bojangles) Robinson, who is planning the celebration of his 61st birthday, revealed to Julia McCarthy of the Daily News last week that he keeps in condition for his two Broadway shows—"The Hot Mikado" and the Cotton Club Revue by eating daily from four to five quarts of ice cream. Robinson does not smoke or drink and his dancing keeps him in tip-top condition.

Robinson is the only Negro to report earnings in excess of $50,000 for 1937, and has been in the "big" money longer than any of his contemporaries. In fact, Bill has been on the stage since 1898 and for a time played the vaudeville circuits as the partner of the late George Cooper. After the world war, he developed his act as a "single," and since that time has been in continuous demand both on the stage and screen. He was with Lew Leslie's "Blackbirds", which went to London in 1925 and stayed to play the Kit-Kat Club during the season of 1925-26, doing the Charleston for the Duke of Windsor and others of the nobility.

He has been in several of the Cotton Club revues, and has taught such celebrities to dance as Shirley Temple and Eleanor Powell. Each season, critics predict that "Bojangles" will crack up but he has proved them wrong every time, and despite his age appears to be at the peak of his form and is enjoying his biggest New York season.

"Swing Mikado" Completes Its Fiftieth Performance

"The Swing Mikado," the WPA Federal Theatre Project's all-Negro version of the famous Gilbert & Sullivan classic, gave its 50th performance at the New Yorker Theatre on Tuesday night, April 18th. Project officials estimate that more than 60,000 persons will have seen the production by the time it reaches the half-century mark.

This attendance figure added to the 250,000 who saw the production at the Great Northern Theatre during its five-month run in Chicago makes this WPA Federal Theatre show a record breaker for the project.

LOUISE BEAVERS TO MAKE PERSONAL APPEARANCE TOUR



Louise Beavers leaving for a tour of personal appearances in conjunction with "Reform School," her latest starring vehicle, which opens at the Apollo theatre in New York. A part of the crowd at the Santa Fe station last Monday morning as she left on "The Chief." In the vestibule are Miss Beavers and her husband, Robert Clark. On the ground, left to right, Julian "Stan" Crouch, Miss Helen Lowe, Miss Flora Washington, Alice Keyes, Etta Parker, Etta Holder, Della Myles, Harry Levette, publicity director for Million Dollar Productions. —Jesse Smith photo.

FROM THE DRAMA MAILBAG

On Miss Waters, 'Hellzapoppin' and Other Matters of the Current Theatre

Still Waters Run Deep

To the Drama Editor:

MAY I add my word of appreciation of Ethel Waters in "Mamba's Daughters," which I have just seen for the second time? As a play and character study it reveals a motif of Greek-like clarity and visions of pure tragedy, pitiless in truth yet evoking the most profound pity from the audience.

Ethel Waters proves again the lawlessness of genius. How else can one explain such complete mastery of the art of acting so early in her career? The understatement of her method—the ominous quiet preceding her periods of whirlwind, colossal passions, her tenderness and humanity—recalls only the greatest actresses, and one rejoices to see her gracing the Empire—our most distinguished stage.

ARTHUR WILLIAM ROW.

New York, March 10, 1939.

Rugged Individualist Objects

To the Drama Editor:

HOW do you account for the waiting list for the Hellzapoppin show at the Winter Garden? I saw the show last Friday night, after waiting for tickets for six weeks. The opening of the show reminded me of the small time and small-town circus that I saw when a boy. I started to laugh when the Wall Street scene arrived. I love comedy but I cannot understand why this show did not make me laugh, excepting now and then. The show appeared overrated. Is it the perfected publicity department it has, or just what is it? The program said nothing about the two stars turning down $5,000 weekly to go on the road, to be on Broadway. Do they get $5,000 or anything near this salary for the part they take in this vaudeville show? And I love comedy.

HARRY PEARL.

New York, March 13, 1939.

light and shadow

By Lillian Johnson

The Baltimore Foundation of Expressive Arts

Baltimore, which has topped the field in so many other respects, comes forward this year as the nation's No. 1 encourager of young talent in all fields that pertain to art; music, serious and jitterbug; paint, dancing, dramatic, and writing.

And Baltimore is doing this encouraging to the tune of more than $1000 in cash, which was contributed by various business and civic leaders in the city.

All of this money will be distributed as prizes in the various fields.

The affair is being conducted on a basis of strict business and the sponsors have formed themselves into a unit, known as the Foundation of Expressive Arts.

The affair is not limited to Baltimore, but is national in scope and everyone has a chance to win.

The festival will begin June 2, with a dance recital by Sheldon B. Hoskins, one of the leading dancers of the country, at Ford's Theatre, the finest that the city affords.



ANNE WIGGINS BROWN

Various activities connected with the project will be conducted over a period of a week. For the jitterbug trade, it is planned to have Cab Calloway, whom Baltimore proudly claims as one of her native sons, provide music for a mammoth ball.

Anne Wiggins Brown, singer and actress, and one of the Monumental City's favorite daughters, is expected to take part. Chick Webb, another native Baltimorean; Billie Holiday, a Baltimore girl; and Eubie Blake, whom the city also claims, will be invited.

The city seems to be really taking a step in the right direction. It has several art organizations of which it can well be proud.

These include the dancing classes of Mr. Hoskins, its Negro Little Theatre, directed by Harry J. Hunt; a children's Little Theatre, directed by Mr. Hoskins; a city band and orchestra, directed by W. Llewellyn Wilson.

It has many church choirs that rank with the best, and in addition, the city was, for a long time the home of A. Jack Thomas, well known musician and conductor.

By pooling all of its excellent individual persons and organizations into one body, Baltimore City can have a unit that will be unlike anything of its kind in the country.

The Baltimore leaders who conceived and who are directing the project are indeed to be congratulated!

TEDDY WILSON LEAVES BENNY GOODMAN

DETROIT, March 9 — (ANP) — Teddy Wilson, generally recognized as the world's foremost swing pianist and for almost three years a member of Benny Goodman's aggregation, left the clarinet-playing maestro Thursday when the unit's engagement was concluded at the Fox theatre here. He has returned to New York to rehearse his own band, which he has been organizing for several months.

Wilson joined Goodman in Chicago during late spring of 1936. Although mixed groups have long recorded together in studios, this was the first time that a prominent white band leader had openly used a colored musician and this breaking of precedent resulted in widespread criticism from many sources. But Benny ignored these reactions and later added Lionel Hampton after hearing him play the vibraharp in a small Los Angeles cafe.

Records made by the original trio, consisting of Wilson, Goodman and Gene Krupa on drums, outsold those made by the entire band. The addition of Hampton to form a quartet has also resulted in big sales. Recently John Kirby, bass playing husband of Maxine Sullivan, has been added on records to form the Goodman quintet. The band leader has seriously considered hiring other ace Negro musicians to his orchestra, and in the near future may bring in both a guitarist and a bassist to occupy the same relationship as that held by Wilson and Hampton.

Jess Stacey, regular band pianist, will take Teddy's place with the trio and quartet. Hampton is expected to leave and form a band of his own next September.

Teddy is the fourth star to leave and head orchestras of their own. Krupa quit, then so did Bud Freeman, tenor ace, who has a small unit in New York, and Harry James, trumpet sensation, who recently made his radio debut with his own band. It is understood that several others are planning on leaving, among them Ziggy Elman, trumpet player. Some rumors have it that next fall the Goodman band will be broken up, with Benny accepting an executive job with the National Broadcasting company.

"High Yaller" Proves as Big a Barrier to Theatre Progress as Ebony Color Skin

Barrington Guy, Operatic Possibility, Shunned

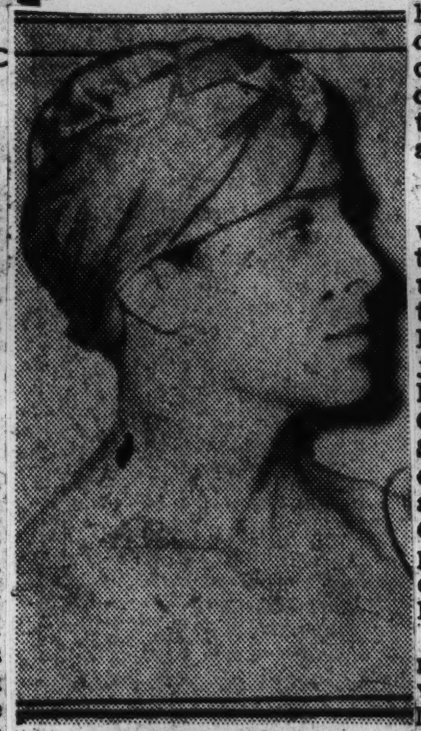
IT USED TO BE "I'm hated because I'm black," but in this case the color is "high yaller" and the circumstances in which the subject of this piece finds himself are because he is lighter all white or Negro is applicable in many startling ways to Negroes in all walks of life.

How would you like to be raised with members of your race; go to school with them, play with them, and then move into another world where your color blended with the skin of your new associates and everything goes along so beautifully until the ogre of race prejudice rears its ugly head to blow you tumbling down the ladder to the "alley" from whence you came?

The story of life across the color line, its climaxes and denouements has been blazened across the silver screen as well as inscribed on the printed page. Yet another chapter needs to be written and it concerns itself with Barrington Guy, brilliant baritone, talented legitimate actor and ballet dancer, whose pale skin keeps him in a living hell.

He's too light for a Negro in moving pictures. As a Negro his color is against him on the legitimate stage. The white audiences who support classic singers and operatic performers want singers black or brown in color or definitely Negroid with woolly hair. The crossing of the line completely is not attractive since one would be just another white person looking for a job among millions of others. No wonder Guy, now at the Plantation Club, sits and sucks his thumbs as the years rolls on and his ambitions beat their wings in futile fury against the dank, bleak walls of color prejudice.

Guy was well on the way to the top at one time, he tells me, but came back with a sudden plop to the place from whence he started. Born in Washington, January 20, 1905, is the son of Nathaniel and Louise Antoinette Guy. His dad was an instructor in drama and considered one of the greatest



BARRINGTON GUY

Negro Shakespearian actors of that day. He was the only Negro in those parts to give a Shakespeare drama each year. Young Guy was singing baritone at the age of five and the remarkablesness of this phenomena stirred interest among Washingtonians.

He was given an audition at Shubert's Garrick theatre in Washington, and taken for white, he won first prize singing, ironically enough, "That's Why They Call Me Shine." The following Sunday he was featured as the amateur find of the year.

Was Keith Headliner

Guy says he became a headliner over the old Keith circuit at the age of five. Meanwhile, his parents sent him to the interpretive dancing classes of Cora B. Shreeves. He was giving joint recitals with his father in which he sang and closed in joint recitation of Shakespeare's "Brutus and Cassius" from Julius Ceasar.

Young Guy was doing well in vaudeville until, one day when fifteen years old, the Keith office got a letter that stated that its young headline star was Colored. Other letters followed, mostly, Guy said, from the folks in his own neighborhood, some of them pointing out that the senior Guy was a Negro and that his son must have plenty of the blood. It then developed that theatre owners objected to a Negro kissing, dancing with and appearing on the stage with white women and away went Guy.

Studied for Opera

About this time, Guy says he was studying for the Washington Grand Opera Company, under the celebrated voice teacher, Edward Albian and was leading man in Miss Shreeves' juvenile carnival of 200 white kiddies. While on Keith time Guy said he appeared with Ann Sutton, Keith headliner; Catherine Lyons, winner of a prize as "Miss America" at Atlantic City, who was his ex-dancing partner; Vivian Maronelli; Genevieve Pyles, first cousin of Mary Pickford.

"I never tried to pass," Guy reminisces. "Folks thought I was white and I didn't enlighten them. Whenever our carnival played, my dad and mother and I always bought enough tickets for my childhood friends.

"I had to start all over again," he stated Tuesday night while preparing to go on at the Plantation.

"When they produced Langston Hughes' 'Mulatto', I thought my long-awaited chance had come. Dick Huey told me the show called for a mulatto in the lead and I rushed down to make an audition. However, it happened that the play called for the son to choke his white father to death. Since it would not do for a real Negro to be on the stage killing a white man, the part was given to Lem Janey, a white boy. Sure, I was disappointed."

Was in "Blackbirds"

Guy's first break in the Negro field came in his recitals and his first show job was with Lew Leslie's 1928 "Blackbirds" when he played the juvenile lead. He had met Donald Heywood, a personal friend, some time before that and Heywood wrote several songs for him which he featured. Guy detests cabaret work, but he has to eat. He is married to Clara Bruce, sister of Roscoe Bruce, Jr., and has two sons, Barrington Guy, Jr., 11, and Bruce Guy, 5. His mother and father are living a retired life on an estate in Prince George county, Maryland, where with Barrington's brother, Trevandon, 32, and an adopted brother, Jules, 28, Mrs. Guy once owned a chain of candy stores in the colored dicty section of Washington.

"Sing For Your Supper" A Tribute To Negro Artists

The Federal Theatre's "Sing for Your Supper" at the Adelphi Theatre is according to theatre authorities, Broadway's first musical revue in which Negro singers and dancers perform side by side with their white fellow artists. In Ziegfeld's "Showboat" of a few years ago, it is recalled, Negro and white same dance routines but in separate dancers appeared together in the chorus lines.

Thus "Sing for Your Supper" has broken a tradition that has long hampered the Negro singer and dancer. It demonstrated, moreover, that the Negro performers in this WPA revue were chosen for ability irrespective of race.

In addition to setting this admirable precedent "Sing for Your Supper" also proves that Negroes and whites can live together harmoniously in everyday life. In the stirring scene, "Papa Got a Job," the two races live side by side, sharing each other's joys and sorrows. When they come together to celebrate papa's new job, a picture is projected of interracial solidarity and understanding that Broadway has never seen.

Many of the Negro stars in "Sing for Your Supper" are theatrical veterans, the oldest being Muriel Watts, who once toured the world in a vaudeville act, "The Women With a Thousand Faces." She was featured in a series of Williams and Walker productions, the most successful being "Bandanna Land."

Leon Diggs started in show business two decades ago. For ten years he had his own stock company, touring Cuba, Jamaica, Porto Rico and Santo Domingo. Genora English was a singer and dancer on the Orpheum Circuit for ten years. During Alex Lovejoy's 33 years in the theatre he has appeared in a score of film and stage successes, including "The Witch Doctor," "Sweet Chariot," and "Seven Eleven." He was also in two Shubert all-Negro musicals, "Africans" and "Calico."

The widely known Blue McAllister has danced in vaudeville and musicale for the past seventeen years. He made his first Broadway appearance in "All Aboard." For three years he toured Europe in various editions of Lew Leslie's "Blackbirds." Rose Poindexter was in "Blackbirds of 1928" which toured Europe after a successful Broadway season. Leaving the company in Paris, she took to cabarets, singing and dancing in many continental hot spots from Copenhagen to Cairo. Her most recent Broadway appearances was in the last edition of "New Faces." Several other Negro performers in the cast are ex-Blackbird members.

Besides appearing in the two all-Negro sketches, "Opening Night" and "Lucky," the colored entertainers in "Sing for Your Supper" are integrated into nearly every scene of the production. Rose Poindexter is featured in the opening number of the revue with Virginia Bolen, the ingenue lead.

The WPA Federal Theatre's Project's accomplishment of interracial harmony in the theatre and its recognition of the Negro's ability as an artist regardless of race, as demonstrated in "Sing for Your Supper," cannot be overlooked when one considers that a little over two decades ago the colored performer was associated only with minstrel shows, a gross caricature of Negro life which is gone—and, we hope, forgotten.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

SWING ACES IN INFORMAL MOOD



Courier 5-13-39

Just a few minutes before Louis Armstrong and his famous band "went on" at the Savoy Ballroom in Chicago to fill a special engagement recently, a Courier cameraman caught Ol' Satchmo and his sidekick for many years, "Two Ton Tiny" Parham, beating out some humble jive together on the instruments which made them famous. "Yes," listens Tiny, "it's righteous, Gate!"—Courier photo.

Lunceford Set For European Tour If 'War Scare' Blows Over

5-13-39

By ISADORA SMITH
(Staff Correspondent

NEW YORK, May 11.—In the event that the present European situation remains just a war scare, Jimmie Lunceford and his aggregation will be off for Europe sometime in August on a tour that is scheduled to keep them abroad two and a half months.

In accord with present plans, the crew and its colle

its musical capture of the old country in Zurich, Switzerland, where they are scheduled to open the Swiss Exposition about September first, staying on for a week's stand. After hitting the starting point here, the outfit will move on to dates in Brussels, September 9, 11 and 12; Paris on the 13th; Prague on the 14th; Amsterdam on the 16th, then to Coppenhagen after which it will be kept busy for four weeks through Scandinavia.

Pending the success of present negotiations, the band is scheduled to open a month's engagement at a hotel in Zurich, Switzerland just about the time set for that country's winter season opening. In the wake of the present Lunceford tour, several new dates penciled in are yet to be assured which, when completed, will probably keep the attraction out of America until late December. Like all other American bands, Lunceford has not been set to play England which has a ban on all musicians from this country.

Teddy Wilson Will Close Famous Door Engagement Sunday Before Schedule

By BILLY ROWE

NEW YORK, May 11.—Teddy Wilson and his orchestra, which had its Manhattan debut at the Famous Door on West 52nd street several weeks ago, will close that engagement Sunday, which is almost a month before the time originally scheduled for his shut-down there.

According to rumors around town and trade papers, Wilson who became a national figure as a featured piano player with the famous Benny Goodman quartette, did not make the grade and received his two weeks' notice the second night of his engagement.

Notwithstanding the fact that Teddy Wilson is a suerbly talented swing pianist and his fame as such has taken the country by storm, his ability as a bandleader in his own rights has always been a matter of strong controversy. At such a time his artistry has never been doubted, but from a personality standpoint, there is a noticeable lack which today is considered more important than talent itself in jitterbug sections.

With a good orchestra backing him, Wilson can only contribute his present failure to please in his new field to the fact that he has always been a quiet talent never on the side of the exhibitionist.

Following Wilson at the Famous Door will be Count Basie who is credited with making the spot one of the more important engagements for big bands here. Basie will enter the Door after a six weeks session at the Panther Room in the Sherman Hotel in Chicago. He will be the first colored band to be so engaged since Noble Sissle played the Sherman several years ago.

In the case of Wilson, no plans have been announced as to his future action as far as manning his own orchestra is concerned.

Count Basie Is Given Title Of Nation's Jitterbug King

Musician Well Known to Music Lovers of Middlewest Invades the East Only Three Years Ago

Receives Praise of Eastern Press

By HALODY MOORNE
(Black Dispatch Special Correspondent)

NEW YORK.—Count Basie, who was given the name William at birth, for three years known only to the music lovers of the middle west last week was awarded the title of 'Nation's Jitterbug King".

Let's take a peep at Basie's meteoric rise. With somewhat of a record, he came out of the west —Kansas City, Mo.—a little less than three years ago. On his way to New York he stopped in Pittsburgh where he played at a white hotel, where no other colored band had ever played before. This engagement included a nightly broadcast and the East was anxiously awaiting Basie when he arrived in Harlem. His engagements were dance gigs except for some circuit runs at the Negro play houses between New York and Washington.

True as life is the tried and tested expression, that "you have to go to New York to be made." Basie's "break" came when "The Famous Door," tin pan alley's hottest spot, beckoned to him. The club is small and the boys were cramped but this hampered them little. New York's famed critics became part of the nightly crowd, and they soon began to write.

New York Paper Raves

Walter Winchell wrote under his caption New Yorchids, "Count Basie swing-dingling his own classic "One o'Clock Jump' at the Famous Door. The New York Sun . . . "There are swing bands and swing bands, each with their points of excellence, but for a band that settles down solidly for an evening of rhythmic work and pushes on with unremitting drive and spirit, there is nothing in town to match the Count and his thirteen associates" . . . The New York Times . . . "A tip top aggregation." America's No. 1 colored band," wrote the Time Magazine. "Swing connoisseurs are gathering at 'The Famous Door' where Count Basie and his band are playing," New York Herald Tribune.

The legend of Basie's rise reads something like this:

Count Basie's band, like many other famous swing bands, was born in Kansas City, Mo. That was back in 1934, just after the death of Bennie Moten, the great Negro bandleader. Basie had been Moten's pianist and asssitant conductor. At Moten's death, it was only logical that the Count succeeded to the padium, and for nearly two years he directed the band at the Reno Club in Kansas City.

One of his broadcasts from this spot attracted the attention of Benny Goodman who was at that time playing at the Congress Hotel in Chicago. Goodman seldom missed Basie's broadcasts from that time on and became Basie's staunchest booster. Benny called the band to the attention of Willard Alexander, who had been Benny's prime booster during the lean years.

GETS PROMOTION



EDNA LEWIS THOMAS, well known dramatic actress, who has been appointed acting head supervisor for all WPA Federal Theatre Project Negro productions in New York, succeeding J. Augustus Smith, who resigned from the Negro Theatre because of illness.

Edna Thomas New Head of W. P. A. Negro Theatre

Edna Thomas has been appointed acting head supervisor for all WPA Federal Theatre Project Negro productions in New York, it was announced May 10 by George Kondolf.

For the past two years Miss Thomas has been administrative assistant to J. Augustus Smith, who resigned as head of the Negro Theatre because of illness.

Having been in the theatre twenty years, Miss Thomas brings to her new administrative post a brilliant theatrical background. Her career dates back to 1918 when she was asked to join the famous Lafayette Stock Company after appearing in a benefit performance for Dr. Rosamond Johnson's Music School.

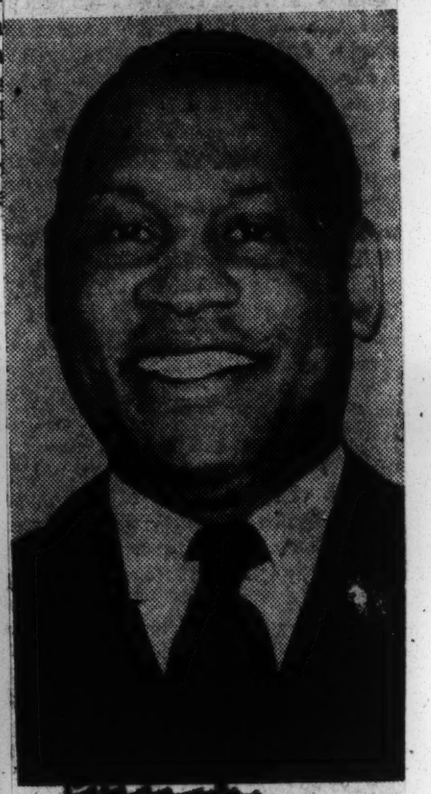
During her stay with the Lafayette Players she portrayed at least a hundred different characters. This was excellent training for an actress, Miss Thomas admits, but she has always hoped for the emergence of a true Negro theatre, and the Lafayette Players did only revivals of Broadway successes.

Her first appearance in an all-Negro drama was in the role of Clara in the Theatre Guild's "Porgy", here and in Europe. Later, she played the part of Ella in Hall Johnson's "Run Lil' Chillun."

"After hearing the plot of 'Run Lil' Chillun' and reading the lines," says Miss Thomas, "I think it would have broken my heart not to have played Ella." The veteran actress' last important Negro role was in the Theatre Union's "Stevedore."

In 1936 Miss Thomas appeared as Lady Macbeth in the WPA's "Macbeth" and more recently she played the part of Lavinia in the Federal Theatre's all-Negro production of Bernard Shaw's "Androcles and the Lion."

RETURNS HOME



Paul Robeson, the great dramatic actor and singer of folk songs of all races, returned to America last week to look over several irresistable concert, radio and screen offers. The superb artist will remain here but a short time before returning to England to begin work on a new film.—Billy Rowe Photo.

THEATRICAL-1939
INDIVIDUAL TROUPES, ETC.

Bill Robinson in "Hot Mikado"

Ten Blocks Only from WPA's Play

NEW YORK—The second swing version of the Gilbert and Sullivan opera, "Mikado," opened at the Broadhurst Theatre here, Thursday.

Bill (Bojangles) Robinson appears in the title role. He is supported by Robert Parrish as Nanki-Poo; Eddie Green as Ko-Ko; Maurice Ellis as Poo-Bah; Rose Brown as Katisha; Gwendolyn Reyde, Yum-Yum; and Rosetta Lenorir as Pitti-Sing.

The adaption in swing is out of the book by Charles L. Cook, who did the orchestrations with lyrics modernized for topical references.

Cast of 110

There are settings and costumes by Nat Karson. The production and play is staged by Hassard Short. Bill Robinson is surrounded by a cast of 110.

This version of the play, called the "Hot Mikado," is playing just ten city blocks south of the WPA Federal Theatre importation "Swing Mikado," current at the New Yorker Theatre.

It has been repeatedly alleged that the WPA version would return to Chicago in a short time, but at the same time it is also reported that all seats have been sold out for fifteen more weeks.

Meanwhile, a motion picture with an all-white cast, and starring Kenny Baker, has been sent to New York.

In Chicago, another swing "Mikado" has been readied by private enterprise and will make a road tour.

LOOKING at the STARS
With RALPH MATTHEWS

Memo to a Diva:
Marian Anderson

Just as I predicted, last week, much of the terror being raised over your DAR-BAR has subsided in Washington. Race pride in the capital is conspicuous only so long as something like your case gives them a shot in the arm and then the whole town goes crazy like a bunch of reefer smokers.

But the moment the effects of the drug wears off, they are normal again and are impervious to the insults of every day life.

The last big flare-up came a few years ago when Richard B. Harrison played here in "The Green Pastures," and the sepias wanted the theatres to change their policy over night and let them barge in. What the ofays did with their house the other fifty-one weeks in the year nobody seemed to care.

Poor old Dick Harrison died with the curses of the Washingtonians on his soul because he refused to walk out on his contract to satisfy the locals. Now they want you to give a concert free to eliminate the commercial angle from the school issue. Don't do that. If Washington's colored folk are as anxious to solve their problems as they pretend to be, let them raise the dough among themselves, pay you off and charge nothing at the door.

Singing is your business, the burden of race is your load, let others give you a lift.

* * *

Drama Note—Speaking of Richard B. Harrison brings to mind the note from my old friend, Homer Tutt, reminding me that it has been nearly ten years since "The Green Pastures" opened for its five-year run, which ended with the death of Mr. Harrison.

To those who have passed on he dedicates the following:

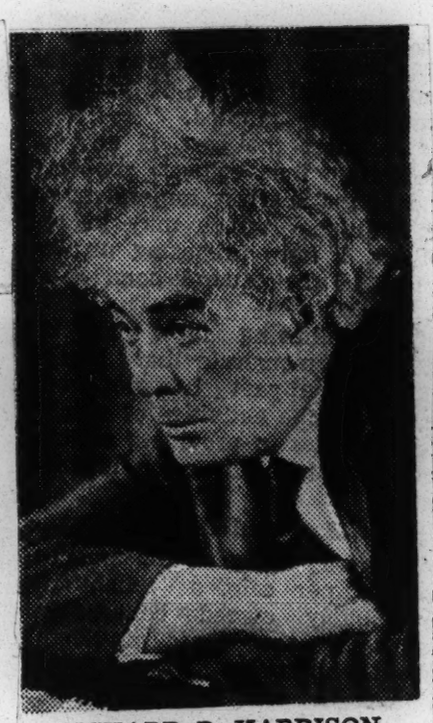
Behind the Scenes

To that brave band of veteran actors who worked so faithfully, to the last, to make the stage show, "The Green Pastures," an inspiration to their race, and to the greatest show of their generation, before they, too, went to their heavenly "green pastures.":

Wesley Hill (Gabriel); Sam Davis (2nd Gabriel); Salem Tutt Whitney (Noah); Alonza Fenderson (Moses); Richard B. Harrison (De Lawd); Jesse Shipp (Archangel); Arthur Porter (Magician).

"The show must go on."
Old legend rings in his ears;
So he opens his grease paint,
Wipes aside salty tears.
Vainly tries to forget
The fast beating heart,
As he puts on the makeup
That goes with his part.
OVERTURE! . . . . ALL ON!
Weakly gets to his feet,
"The show must go on."

It is unfair to expect our artists to mkae all the sacrifices, while the community goes scot free and gets the credit.



RICHARD B. HARRISON



VIVIAN JOHNSON

Once again he repeats.
The folks out in front
Paid hard earned money
To see me at my best,
Laugh clown! Be funny.
Forget solemn warnings,
Doctor's bills are due,
The first work in years,
Others depending on you.
So he gives his all,
Rants, clowns, and sings,
Although well he knows
Death waits, in the wings.
At last! Show is over,
Won't applause never cease
So he can finish bowing?
At least die in peace.
"The show must go on."
Actors know what it means
To smile, hearts breaking,
Death, behind the scenes.

* * *

RALPH COOPER: Before you leave the East for Hollywood be sure to get the signature of Vivian Baber Johnson on a contract to be starred in one of your Million Dollar Productions. She has beauty, talent and experience as a dramatic actress and should prove good box office. Also take a look at Sam Popel, Washington's No. 1 dramatic star, and Valarie Parks. From what they have displayed in local offerings they should be worth a million to Million Dollar Productions.

ETHEL WATERS: That full page picture of you in colors which will adorn this Sunday's New York News, doesn't do you justice .

It shows you in the role you play in "Mamba's Daughters" as an old hag, smoking a corn cob pipe. Too bad they couldn't have given you that break when you were starred in "At Home Abroad" when Broadway critics referred to you as the "beautiful bronze giantess," and raved over the texture of your smooth tan skin.

Race Actors Hold R
But One Of U.S. Th

NEW YORK CITY—(S N S)—The WPA Federal Theater Project's 1939 season seems almost to have been planned especially for the Negro actor, for out of its five current productions Negro actors appear in all but one—"Awake and Sing," which is done in Yiddish.

"Androcles and the Lion," now in its fourth month at the Lafayette Theater in Harlem, is an all-Negro production with a cast of 75. The Shavian drama probably has the largest number of out-standing Negro actors ever to be assembled in any one Federal Theater production.

EDNA BUSY

Edna Thomas, who played Lady Macbeth in the WPA's sensational "Macbeth" three seasons ago, portrays the role of Lavinia. Daniel Haynes, well-known stage, radio and screen artist, plays Ferrovius. Arthur Wilson, a popular Negro actor since 1915, portrays the meek, animal-loving Androcles. His wife, Megaera, is played by Hilda Offley, an original member of the famous Lafayette Players.

Thomas Moseley, acclaimed one of the best character actors on the American stage, takes the part of a Centurion. Other well-known names among this large cast are Lionel Monagas, Percy Verwayne, Add Bates, Marie Young, Anita Bush, J. Louis Johnson, Frances Smith, Wardell Saunders and Walter Robinson.

"Big Blow" at the Maxine Elliot Theater employs only one Negro actor, Doe Doe Green, who plays the part of Clay. During the six-months run of "Bib Blow" Green's performances have been witnessed by more than 87,000 persons. Broadway will remember Doe Doe Green as Gabriel in "The Green Pastures."

TWELVE AT RITZ

Twelve Negro actors are appearing nightly in the WPA Federal Theatre Project's "Pinocchio" at the Ritz Theatre. Four of these are the popular team of Archie Savage, Freddie Gibson, Arnold Wiley and Ollie Simmons. Four make up the Calliope Quartet — Ralph Northern, Joseph Northern, James Rielly and Herbert Brown.

Sherman Dirkson and Waddell Thompson are in the Phoolharmonic Orchestra. The remaining two are Rita Christiani, who plays the part of a Ship Figurehead, and Francina Scott, a begger woman.

The Federal Theatre's Chicago production of "The Swing Mikado" at the New Yorker Theater employs approximately 110 Negro actors. Since its New York opening on March 1, it has played to more than 24,000 persons.

In addition, 42 Negro actors are now rehearsing in the WPA Federal Theatre Project's forthcoming production on "Sing for Your Supper," a musical revue scheduled for the Adelphi Theatre.



ETHEL WATERS

whose performance in "Mamba's Daughers", now playing on Broadway, made her number 1 in the Associated Press poll for "most outstanding performance". The show goes on tour in the fall and Philadelphia will probably be the first stop.

Abbie Mitchell Re
Old Broadway Tri

NEW YORK, Apr. (ANP)—One of the most talked-about legitimate plays on Broadway is the "Little Foxes," starring Tallulah Bankhead and finding place among the stellar cast for Abigail Abbie Mitchell and John Marriott both famed Negro troupers.

The play centers around the lives of a Southern aristocratic family, who in an endeavor to gain riches and fame, resort to every sort of knavery and devices to cheat each other out of their rightful share of future money. Miss Bankhead, who is noted as a character player who can portray any shrewish character perfectly, does a wonderful job in her part as the scheming, avaricious wife of a wealthy plantation owner.

Abbie Mitchell enacts the part of a typical Southern servant, loved and lovable, talkative and efficient. While not taking part in many of the scenes, she makes her presence felt by her artistry in the part assigned to her. She gives the northern audience an insight as to why Southern whites loved the old type of Southern colored servant.

John Marriott, as Cal, the coachman-butler, acts a typical dumb domestic. One line lingers in my memory. The plantation owner comes back home after a long stay in a northern hospital, and during a terrific quarrel with his wife (Miss Bankhead) tells her in ringing words: "There are better ways of making money than cheating some poor Negroes out of dimes on a pound of bacon." And that is the way lots of Southerners get rich even today.

While not playing a great part, Miss Mitchell and Marriott are equally as good in their parts as any in the cast. Miss Mitchell made her first appearance on Broadway in Williams and Walker's "Bandanna Land," more than 30 years ago. She recently played in "Stevedore," "Mulatto" and "Porgy and Bess."

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

YALE'S DRAMATIC ASS'N TO PRODUCE PLAY WRITTEN BY RACE STUDENT AT SCHOOL

By ROBERT EDWARDS

NEW HAVEN, Conn., June 1—The Yale Dramatic Association this week produced a play called "Garden of Time," which is regarded as the major production of their current season.

The play was written by Owen Vincent Dodson, a Negro, who is a member of the drama department at the Yale School of Fine Arts. Dodson, who received his B.A. from Bates College in 1936, comes from Brooklyn, New York. He plans to aid in the establishment of a Negro theatre especially adapted to the race.

As a vehicle for this purpose, "Garden of Time," is very well adapted to this purpose. Its theme revolves about the outcome of intermarriage between whites and blacks in both ancient and modern times.

Its first setting shows Jason in quest of the Golden Fleece, and Medea, priestess-guardian of the Fleece, who gives up her country for the tragic marriage. The second scene uses the same setting to enact a similar tragic love affair, which takes place in Haiti centuries later.

With Dobson for a nucleous a Negro theatre should soon be a reality. It requires very good dialogue writing to write an adaptable Negro play and in this respect, critics feel Dobson shows remarkable aptitude.

Benny Goodman Signs Cleveland Girl As Singer Under Two-Year Contract

CLEVELAND — (ANP) — Benny Goodman, first important white musician to openly cross the color line and obtain Negro talent for his organization, has added Madeline Green to his famous band as a singer under a two year contract, it was revealed last week.

Miss Green, who was born in St. Matthews, S. C., and came to Cleveland with her parents at the age of two, has already joined the outfit and will probably be featured with the quartet and quintet in which Lionel Hampton stars.

Goodman first heard her while his orchestra was filling an engagement in St. Louis. At that time she had just left the Jeter-Pillar orchestra because she refused to sign a five year contract. Miss Green was made an offer by the clarinet ace who described her voice as "unusual," but did not sign immediately since she did not want to appear too anxious.

She was known here as Samnatha Green, later changing her name to Madeline. She attended John Hay high school and has five brothers and three sisters.

'The Swing Mikado' Closes Until Fall

"The Swing Mikado," modernized version of the Gilbert and Sullivan operetta, which recently closed in New York, will not reopen until early fall, it was announced here Thursday by Bernard Ulrich. Ulrich took the production, with an all-Race cast from WPA rolls, under private management after their smashing hit in Chicago.

After a conference with Melvin B. Edicson and other shareholders in the Maroline corporation, which sponsored the show during its brief New York run, Mr. Ulrich said:

"With hot weather upon us, we could see no chance of making any money."

Bill Robinson In "Road Demon" To Feature At Roxy

Bill Robinson, beloved colored star, plays an important role in 'Road Demon," the exciting auto-racing drama opening at the Roxy Thursday.

Henry Armetta, head of the excitable Gambini film family, inherits a high powered racing car in "Road Demon", the comedy-drama of the dust track which provided thrills and fun at the Roxy where may be seen at all times two first-run feature pictures.

The companion feature to "Road Demon" is "Tarnished Angel", a dramatic expose of the unscrupulous methods sometimes used by dishonest revivalists for fleecing the unsuspecting public. Sally Eilers is starred.

'Hot Mikado' Opens At New York Fair Next Week

'SWING MIKADO' CLOSES



Edward Eaton, who played the part of the Mikado in the "swing" version of Gilbert and Sullivan's comic opera, is shown here with two of his little maids in the operetta which closed recently in New York. After a conference in Chicago, officials of the production announced it would not reopen until early fall.

Benny Goodman Signs Cleveland Girl As Singer

CLEVELAND, June 8—(ANP)—Benny Goodman, first important white musician to openly cross the color line and obtain Negro talent for his organization, has added Madeline Green to his famous band as a singer under a two-year contract, it was revealed last week.

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She was known here as Samantha Green, later changing her name to Madeline. She attended John Hay high school and has five brothers and three sisters.

Bill Robinson All Set To 'Swing Out'

Several New Faces Will Be Seen In Coming Operetta

NEW YORK, June 16—Bill Robinson, famous dancer-actor, will lead his "Hot Mikado" cast, now closed down, into the World's Fair starting next week. The show, closed down for the past two weeks, has been rehearsing for the past several days getting prepared for big opening.

Several new faces have been added while others have been dropped to strengthen weak spots and to add additional people to the cast that would prove small for the Fair's Music Hall stage.

None of the stars will be changed however, it was pointed out by the management. Rosa Brown, Eddie Green and Bob Parrish who support Bill in the sensational hit will all be in their respective berths when the show opens.

Lesser Changes

The changes in the cast will be among the lesser lights. One of the male singers is slated to go and several girls are to be changed, the Defender learned this week. One of the reasons for the change is the desire of the director to add voices to the choral group that is not as powerful as it might be. Oddly enough even though it is admitted that Bill Robinson is strong enough to carry the show it is the hope of Michael Todd to have everything in perfect shape when it hits the Fair grounds.

One issue that has been settled already is that of the number of shows to be staged daily which has narrowed down to three. This is quite a contrast with the one a day with two on matinee days but not nearly so tough as was at first suggested. The final presentation will come around midnight allowing the players to be home early.

Will Be Written Into Musicomedy

NEW YORK, July 10 (AP)—A new musical play, Eneas Africanus, is in the making, with Bill Robinson, the celebrated Negro actor and dancer, slated for the leading role.

Robinson's manager said tonight he was scheduled to go into rehearsal in September in the show being written by Maxwell Anderson and Kurt Weil, but that a definite date was dependent on road show commitments for the Hot Mikado, in which Robinson now is appearing at the New York World's fair.

Eneas Africanus, the story of a faithful Negro slave in a long quest for his master after the Northern invasion, was widely popular 20 years ago

Its author, Harry Stillwell Edwards, for many years columnist on The Macon, Ga., Telegraph, died recently.



Vandamm

Fredi Washington, Ethel Waters and Jose Ferrer in a scene from the Empire Theatre's "Mamba's Daughters."

Charles King, the Berry Brothers, Don Barclay, Tola Galli, Harry Stockwell, Ozzie Nelson's orchestra and lots of girls, all staged by John Murray Anderson.

MONDAY—Leon and Eddie's unveil a new revue.

Frankie Masters and orchestra move into the Roosevelt Grill.

WEDNESDAY — The Elysée launches Adele Rowland's nightly "House Parties." [illegible] Edwards will present "Impromptu Theatre."

THURSDAY—Mitzi Green opens at the Versailles. T. S.

THE MIKADO. HIMSELF

AT 61 Bill Robinson is still dancing. While his art has brought to him nearly all the fruits of success, including association with Shirley Temple in four motion pictures, an interest in a Harlem apartment building and the hand clasp of Thomas E. Dewey and J. Edgar Hoover, who came on from Washington for his opening in "The Hot Mikado," one of his greatest moments came when one of the world's best-known jewelry firms gave him credit on his own recognizance.

He had visited the store to buy a watch, a gift from the company to Hassard Short and inscribed "In appreciation from 'The Hot Mikado' company, March 23, 1939." When it came to pay for it the dancer discovered he had not enough ready cash. "That's perfectly all right, Mr. Robinson," said the salesman. "We'll charge it to you. Of course, take it with you."

At 61 Bojangles Bill Robinson has arrived.

* * *

Bojangles, the great-grandson of a slave, a poor boy with no parents alive to guide him, raised by his grandmother, and a kid who wanted to be the best jockey of all time, has come a long way since he left his birthplace in Richmond, Va.

But Richmond is never a long way from Bill's heart. Today at the corner of Adams and Leigh Streets, near where he was born, stand four traffic towers, and on one of these is a bronze tablet which explains that the towers were donated by Bill Robinson "for the love of the city which gave him his birth." In a chamois case, he carries a gold key which will unlock the police signal box containing the switch for the lights in the towers. The lights costs $1,240.70.

Other gold insignia always found in his pockets are the Special Deputy Sheriff of New York County gold badge, in a diamond-studded case, and a gold-inlaid, pearl-handled, thirty-two caliber revolver presented to him some ten years ago by the police of the Harlem station.

Among his hundreds of gifts from Governors and police chiefs is a scroll identifying him as an honorary mascot of the New York Giants, but all these, he says, would be too cumbersome to carry. He does declare, however, that he'll always carry the receipt for the first time he was given credit without even a credit-man asking his name or his address.

* * *

It is about nine years since Bojangles last graced the Times Square stage and then in something called "Brown Buddies" at the Liberty Theatre in West Forty-Second Street. Since then there have been fourteen cinemas, from "Dixiana" and "Harlem Is Heaven" in 1931 to "Read Demon" and "Up the River" in 1938. With Shirley Temple he appeared in "Little Colonel" (1935), "Littlest Rebel" (1935), "Rebecca of Sunnybrook Farm" (1937) and "Just Around the Corner" (1938).

The stair dance, the inspiration for which is held in question, is no longer a dependable part of his routine. The Patent Bureau refused a patent on it, although Bill has collected royalties for its use from lowly variety hoofers to Fred Stone. Their Majesties Mary and George, former Queen and King of England, are sometimes mentioned by the dancer as the inspiration of the stair dance. "I dreamt," he tells, "I was getting to be a knight, and I danced up the stairs to the throne, got my badge and danced right down again." Another version is that he was so happy when Marty Forkins, his manager for more than thirty years, gave him a high wage that he danced down the steps from Marty's office. "Put that in the act," Marty is credited with saying. "Both make sense," argues Robinson. "Take your choice."

* * *

In "The Hot Mikado," for example, he does the stair steps minus the stairs, and, according to Bill, "nobody suspects." He did insist, however, that a specially prepared glazed flooring cover the entire stage. "I never know where I'll finish," he told Michael Todd, producer of the show. "I may start at the footlights and finish on the back drop." At any rate, he is all the place.

Just as there is no positive answer to the invention of the stair dance, there is no definite explanation for Bojangles. In Memphis and in Nashville the darkies will tell you it

is an authentic word, meaning Good Guy of modern usage, or Happy-Go-Lucky. To one Des Williams of Harlem goes the credit for first calling Robinson Bojangle.

In 1913, emerging as the winner of an all-night dice game from a basement apartment in Lenox Avenue, Robinson went into a dance, humming as he tapped up the street. The taps quickened, the humming became louder and finally he let his feet go with a gayety that seemed to say happy-go-lucky, happy-go-lucky. When it was ended Williams is said to have cried: "Bojangles, that's his name, Bojangles." He has been Bojangles ever since.

There were two thoughts in Bojangles's mind when "The Hot Mikado" went into rehearsal, and both had nothing to do with his case, tra la. He insisted on dark-complexioned lads and lassies and he begged for abandon without vulgarity. He won on both counts. He selected his dancing girls and he trained them to do the very steps he does. He never left any of the rehearsals, even those of the orchestra.

When several battalions of policemen appeared for the première word went out that they were there to protect the Messrs. Dewey and Hoover, aisle seaters. But the girl in the cloakroom knew otherwise. The bluecoats checked their nightsticks even as you or I would check a hat. "We don't expect any trouble," said one of the sergeants. "We couldn't get seats, so, if nobody minds, we'll just stand around. It wouldn't be fair to Robinson not to have his real pals at an opening."

NEGRO STARS APPEAR IN "LITTLE BLACK SAMBO" STILL PLEASES TOTS

Bee
Chicago, Ill
4-23-39

Now Playing In Schools

By JOHN K. THOMPSON

NEW YORK CITY.—One of the most talked-of [illegible] plays on Broadway, the [illegible] forces, Caroline Dudley Bankhead and [illegible] place among the standouts of the [illegible] Miss Bankhead and Jack Marriott, both famed Negro troupers.

The play centers around the [illegible] of a Southern aristocratic family, who in an endeavor to gain riches and fame, resort to every sort of knavery and devices to cheat each other out of their rightful share of future money. Miss Bankhead, who is noted as character player who can portray any shrewdish character perfectly, does a wonderful job in her part as the scheming, avaricious wife of a wealthy plantation owner.

Abbie Mitchell enacts the part of a typical Southern servant, loved and lovable, talkative and efficient. While not taking part in many of the scenes, she makes her presence felt by her artistry in the part assigned to her. She gives the northern audience an insight as to why Southern whites loved the old type of Southern colored servant.

John Marriott, as Cal the coachman-butler, acts a typical dumb domestic. One line lingers in my memory: The plantation owner comes back home after a long stay in a northern hospital, and during a terrific quarrel with his wife (Miss Bankhead) tells her in singing words: "There are better ways of making money than cheating some poor Negroes out of dimes on a pound of bacon." And that is the way lots of Southerners get rich even today.

While not playing a great part, Miss Mitchell and Marriott are equally as good in their parts as any in the cast. Miss Mitchell made her first appearance on Broadway in Williams and Walker's "Bandana Land," more than 30 years ago. She recently played in "Stevedore," "Mulatto" and "Porgy and Bess."

FIFTY NEGRO PERFORMERS IN NEW PLAY

Bee
Chicago, Ill.
4-23-39

NEW YORK CITY.—More than fifty Negro performers are in the cast of "Sing for Your Supper," the WPA Federal Theatre Project's musical revue which makes its bow at the Adelphi Theatre Monday evening, April 24. Of this number, seven have appeared in early Lew Leslie "Blackbird" revues and toured Europe with them.

When the Federal Theatre revue went into rehearsal there were 175 performers in the cast. This number, however, has been reduced to 125 as a result of the slash in WPA funds by Congress. In spite of this, "Sing for Your Supper" still has the largest cast on Broadway with the exception of "The American Way."

There are two entire numbers in the revue which make as much use of Negro talent as the popular "Franklin D. Roosevelt Jones" number in Max Gordon's hit "Sing Out the News," featuring Rex Ingram, former star of the Federal Theatre's "Haiti." One concerns modern Harlem and the other goes back to 1893 when the first all-Negro musical was produced at the Lafayette Theatre.

The historical number represents the opening of "Clorindy or the Origin of the Cake Walk," which featured such prominent Negro players as Ernest Hogan, Billie McClain, Sam Lucas and Madame Flowers. This musical was a departure from the old minstrel and Uncle Tom shows of the day. The music was written by Will Marion Cook, with the book and lyrics by Paul Lawrence Dunbar, famous Negro poet.

This is one of the most colorful and picturesque numbers in the entire revue, according to Harold Hecht, youthful Hollywood director who conceived and assembled "Sing for Your Supper." Two years ago while on the West Coast, Hecht produced an all-Negro musical "Lucky Day" which ran for eight months at the Mayan theatre. Alex Lovejoy, who is prominently cast in "Sing for Your Supper" was in that revue.

During his 33 years in the theatre, Lovejoy has appeared in a score of stage and screen hits, including "The Witch Doctor," "Sweet Chariot," "Seven Eleven," and "Face in the Sky." He was with Duke Ellington in a film short, "Black and Tan," and with Bessie Smith in another short "St. Louis Blues." He has also sung and danced on the RKO circuit for eight years. For the Shuberts he sang and danced in the chorus of "Calico" and "Africana."

Muriel Watts, who is also prominently cast in the revue, gained international fame as "The Woman with a Thousand Faces" shortly before the turn of the century. Australia was the last of the five continents to see her in a versatile act of pantomime, song and dance. On her return to the States she was featured in a number of Williams and Walker productions, the most successful being "Bandanna Land."

"LITTLE BLACK SAMBO" STILL PLEASES TOTS

Bee
Chicago Ill
4-23-39

Now Playing In Schools

Among the outstanding Federal Theatre successes appearing currently in the schools of Chicago and vicinity is "Little Black Sambo," that ever popular fantasy for children.

Dramatized by Charlotte Chorpenning, this well loved story of our youth wears something of a new dress. It is brought to life as a charming tale of a fictitious colored family living deep in a mythical jungle. Sambo is the son of Mumbo, practical woman and mother, and Jumbo, a poetic chap who fails to see the necessity of living beyond the moment.

The first scene opens in a jungle clearing near the home of these three. The plot is the original one, built around Mumbo's husband spending the money she has give him for the marketing to buy red and blue cloth for a suit for Sambo. Mumbo agrees to make the clothing providing the father goes forth and obtains adequate food for his family by noon of the next day.

From that time on Sambo's experiences in the jungle hold the center of the stage. He manages through sheer personality, to overcome the antagonism of the wild beasts and obtain milk from the tiger, eggs from the ostrich and sugar from the wild cane.

"Little Black Sambo" has delighted thousands of children and adults alike, both during its original run at the Great Northern and throughout its extensive playing in Chicago schools.

Prominent in the cast of "Little Black Sambo," produced under the direction of Harry Minturn are Virginia Reilly as Mumbo, Westley Johnson as Jumbo and Percy Woods as Sambo. Fred C. Hagan acts as narrator.

Of the production the dramatic critics said "We didn't hear much about this production until it came through with flying colors. It is a colorful, fast moving fantasy, played in vivid and imaginative sets by a group of Negro actors who know the business of acting."

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

A People's Theatre in Harlem

Tommy Richardson Tells Purposes Of Negro Group

By Eugene Gordon

Tommy Richardson, comparing forms in the Negro theatre, used two terms which many people have probably wished to hear defined. He said:

"What we need is a minimum program which can include people in both the little theatre and the professional theatre, as a move toward a permanent people's theatre."

The terms which many would perhaps like to hear defined more exactly are "little theatre" and "people's theatre."

He was asked to explain the difference.

Well, in his opinion, the "little theatre" is an amateur theatre of non-professionals. It is, in short, a non-commercial theatre. It plays to a more or less small and restricted audience in its own locality.

Since we were using the Harlem Suitcase Theatre as the core of our discussion, the question logically followed whether or not this venture represented the "little theatre" movement.

Tommy Richardson said that it does not. Because the Harlem Suitcase Theatre directs its program toward the largest possible audience. Its plays, moreover—such as, for instance, "Don't You Want to Be Free?"—are chosen in such a way as to give a picture of contemporary Negro life.

Ignored Social Values of Plays

One of the characteristics of the "little theatre" as originally conceived, says Mr. Richardson, was that it emphasized the skill of the players and the entertainment value of the play while often being indifferent to or even studiedly ignoring the play's social value.



Tommy Richardson

In this connection Mr. Richardson might have mentioned the old bedroom farces that the Negro "little theatres" used to put on. One such group a few years ago staged "Sailor, Beware" at the Lafayette. This play had nothing to do with the realities of life in either Harlem or elsewhere as the masses of Negro people were experiencing it. The experiment nevertheless found hearty support among certain people who felt that this kind of thing was a fine antidote to the rough, harsh facts of real life.

As to the "people's theatre"—there is none of that kind yet, but it is in the making. The Harlem Suitcase Theatre, which weekly presents Langston Hughes' living-newspaper play, "Don't You Want to Be Free?", indicates a long step in the direction of a people's theatre. It takes one a long way from the old community-theatre idea.

"A people's theatre has the same relation to the community as the town's favorite football or basketball or baseball team," Tommy Richardson said. "When the team plays, the community turns out in support. 'It is our team,' they feel. Well, they regard their theatre with the same sort of possessive affection."

If it is to become truly a people's theatre, the Harlem Suitcase Theatre must continue not only to present the kinds of plays which depict very clearly the life the people live and can therefore understand, but it must also of necessity have that positive philosophy which is basic in the lives of the Negro people and must never allow its artistic standards to be lowered. Else it will not retain the respect and support of the people.

Worked With Southern Negro Youth Congress

"There must be," Mr. Richardson said, "a constant progression to a higher artistic level."

Who is this Tommy Richardson, that he should speak with so much authority?

He is a young Negro actor and director who coming into the progressive movement in 1937 through the Southern Negro Youth Congress, later formed the Negro Community Theatre of Richmond, Va. He characterizes it as the "first Negro people's theatre" of the South. Richardson's function with the Harlem Suitcase Theatre is that of guest executive director—a sort of producer and a coordinator of the entire theatre.

In its Sunday night performances of the Hughes' drama the Harlem Suitcase Theatre at present has an alternate set of players, this device being deemed necessary to take up the slack caused by absences on vacation. The Theatre uses the Little Theatre auditorium of the 135th St. Branch of the New York Public Library.

And just what does "Don't You Want to Be Free?" purport to be and to do? You ask Tommy Richardson. Does it achieve its end?

He says it is a poetic drama staged after the fashion of the living newspaper. He believes, incidentally, that living-newspaper technique can be developed much more fully and can be used to far greater advantage than it has been. For this technique allows the playwright broader scope for discussing the things in which he is interested. An excellent example was that early WPA masterpiece, " . . . one third of a nation. . . ."

Langston Hughes Play Story of Negro Through History

Development Toward Higher Goal

"Langston Hughes in his play attempts to present a brief story of the Negro down through history, always indicating the people's progressive role and their attempts to achieve a better life," Mr. Richardson explains. "It indicates also the role which the Negro artist and writer should—and will—play in developing a truly representative American culture. I think," he ended, "the play achieves its aim very well."

Keeping in mind his characterization of a "people's theatre," we seem to discern in this play and in the general trend of the Harlem suitcase Theatre a confirmation of its development toward the higher goal. Following a few more showings of "Don't You Want to Be Free?" the Suitcase will put on "The Organizer," a blues opera by Langston Hughes and James P. Johnson. Johnson is a very fine composer.

Then will come Theodore Ward's dramatization of Richard Wright's "Bright and Morning Star," the tale which during the past year has made brilliant short-story history in the worlds of critics and of the anthologies. "Troubled Island," another Hughes play, this time dealing with Haiti, will be put on later in the season. "The Organizer" is scheduled for some time in November, but will be preceded by two short plays after the close of "Don't You Want to Be Free?"

Tommy Richardson believes that the Suitcase Theatre has a chance to become a place also in which formerly of the Federal Theatre, actors formerly of the Federal Theatre may continue to employ their talents. It has already succeeded in drawing around itself such skilled veterans of the professional theatre as Laura Bowman, Mercides Gilbert, Asodota Dafora, and, "in a quiet way," Lee Whipper and Louis Sharp. Then there is the help that Perry Watkins and Byron Webb, both have given with the lighting.

"You see the distinction between the 'little' and the 'people's' theatres Tommy Richardson asked. And he added: "In the Suit-

Maxine Sullivan Gets National Award

Wins Coveted Honor For Her Outstanding Work

NEW YORK, Aug. 11—Maxine Sullivan is the number one vocalist of the country in the estimation of the National Singing Teachers of America, an organization that met in session on Broadway the past week.

Miss Sullivan won the award in a field of several thousand contestants. In taking the award Miss Sullivan became the first member of the Race to be honored by the association in four years, Miss Ethel Waters having previously won the honor in 1934.

Big Meet Closes

The annual meeting of the association held at the New Yorker hotel in New York was one of the largest gatherings of its kind to be held here in years. Attending the convention were delegates from all sections of the country with several horning in from Europe.

The honor came as a complete surprise to Miss Sullivan who had not suspected that she would be named.

In making the nomination the committee in charge said Miss Sullivan was the most outstanding individual artist of the season and had shown more results of teachings than any other singer in the business. The award came on the eve of the singer's nomination for the lead role in Midnights Summer Dream which is to be produced on Broadway this fall. Several years ago when Miss Waters won the award she was invited to appear before the group and accept the nomination. However, Miss Sullivan being out of town was not on hand to receive the award. She will be officially tendered the honor at a previous meeting of the association's board of directors. Only one award per season is awarded.

Stepin Fetchit And U. S. Split On Income Taxes

NEW YORK, Aug. 11—Stepin Fetchit, most famous and first of the big time movie stars given Hollywood by the Race disagreed with the government on the various exemptions of income tax.

According to a report given the press Step entered several items that the USG did not think belonged. One of these was beer which Step contends belongs among the essentials of his profession. He argues that beer is needed to keep him lazy enough to continue as a star in movies and on the stage.

The question arose when after Step had paid several hundred dollars in income tax government officials put forth another foot in an investigation in his income. Then Step came forward with the unique demands for exemption.

Stepin Fetchit, out of Hollywood for several months, is returning this fall to do three pictures that will make him the highest paid Race performer in Hollywood. He will do comics in all three films but in only one will he have the topmost role. Previous to accepting the aforementioned offer Fetchit had told reporters that he would stay out of Hollywood and make only legitimate stage appearances. He is already booked for appearances on Broadway in two outstanding plays. Stepin Fetchit has been a stormy petrol in Hollywood for several seasons because of his unwillingness to work for the salaries offered Race players. Thrice he was guilty of turning down contracts that might have netted him nice pay but hardly as much as he has been in the habit of making. Of all the movie players Step is the one and only one who refuses to talk business with the producers who seem to forget the value of a man when he happens to be a member of the Race. That drove Step from pictures before and threatens to keep him out of pictures for a long time. In the meantime Stepin Fetchit is preparing to make his own pictures. Traveling about the country he has lined up a number of players who are slated for stardom according to his predictions.

Abbie Mitchell, Actress, Honored By Harlemites

NEW YORK, Oct. 20—Miss Abbie Mitchell, one of the two Race actors in the Broadway hit of two seasons, "The Little Foxes," and one of the oldest actresses on Broadway from point of service, was honored at a party given in the Sky club Thursday night by a group of Harlemites who wished to give recognition for her long years of activities and assistance given to Negro actors during her stay in the game.

Mrs. Florence Williamson - Norman, grand syntakes of Lambda Kappa Mu sorority; Mrs. Bessie Beardon government employee and John H. Thompson ANP correspondent acted as hosts to the large party. Toasts were said to her continued success and many eulogies were spoken.

Miss Mitchell, one of the original members of the old Lafayette players, from whose ranks some of the nation's greatest Race actors have emerged, has trained and given starts to many of her people. She has been instrumental in securing numerous jobs in Broadway productions for others as well as herself.

The part in "The Little Foxes" which she now has was secured after more than 30 white and Race actresses had been heard. Her ability won her the job altho the producer was looking for a darker complexioned woman. This is the first time a Race woman has been given a part in Broadway play where she is compelled to darken her complexion.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

"Androcles And The Lion" Is Second Hit Within 10 Months

He Gets A Rewrite Task

Atlanta World - Atlanta, Ga.
1-25-39

Daniel Haynes Singled Out As Top Performer

NEW YORK CITY—(S N S)—Following the hit trail blazed by "Macbeth" and last season smash triumph, "Haiti," the WPA Federal Theatre Project's all-Negro production of "Androcles and the Lion" has attracted 10,000 theatregoers in its first three weeks at the Lafayette Theatre.

Proving that the wealth of Negro talent unearthed by the Federal Theatre is capable of still greater achievements, the Thespians under J. Augustus Smith have given Harlem its second outstanding success in less than a year and its third major hit since the project first earned its spurs in 1936 with "Walk Together Chillun'." "Haiti" opened in March, 1938, and scored heavily, with a total attendance of 105,607, a mark now seriously challenged by the Shaw fantasy of the Lafayette.

HAYNES STANDS OUT

Although there is enough praise for everybodby in the unanimous acclaim the New York press accorded "Androcles and the Lion," Daniel Haynes, as Ferrovius, has been singled out for his splendid performance. Haynes may well be proud of his achievement, for in previous New York productions of the Shaw play Ferrovius was interpreted by first-rank Broadway actors, whose work then seemed to defy competition.

Haynes' press notices surpassed even those received by Orville Caldwell, who played Ferrovius in the 1925 Theatre Guild version.

Other stage veterans whose performances assured the success of "Androcles and the Lion" are: Add Bates, Arthur Wilson, Hilda Offleye, Edna Thomas and Wardell Saunders.



James R. Ullman, left, director of the Federal Theatre Projects for Southern California is shown here as he explained to Langston Hughes, right, celebrated poet-novelist how he wanted Countee Cullen's "St. Louis Woman," re-written for the project's next presentation. Hughes arrived on the coast last week, to make a series of lectures on Haiti and Spain under the auspices of the Filippa Pollia Foundation. (FTP photo).

PERSISTENCY A VIRTUE

NO GREATER EXAMPLE of the truism of the saying "Persistency is a virtue" could be found than by reading the life history of Chick Webb, leader of that great orchestra, who died two weeks ago in Baltimore at the age of 30.

Chick, as he was called by everyone, was one of the greatest of the modern exponents of jazz and his band recognized internationally. He was known as the king of the drummers but he did not acquire that title easily.

When but two years old Chick met with an accident that left him deformed for the rest of his short life. He was dropped on his back and several bones were broken, leaving him a hunchback. For years he hobbled around until he developed full use of his physical powers. In order to strengthen his shoulder muscles he took to beating on pots and pans and it was this habit which brought him immediate fame as the prize neighborhood nuisance but in the future was to win for him international acclaim as a musician.

While beating on pots and pans, he developed a love for drumming so he started to sell newspapers until he had saved enough money to buy himself a set of drums. At the age of 11 with his ten dollar set of drums he got his first job playing club dates and parties throughout Maryland. He continued to develop himself at the drums until fate threw him at the age of 17 together with Duke Ellington, at a time when both were out of work. Duke signed contracts for two jobs, insisted that Webb take one with his own band and thus Chick Webb's orchestra was born.

Chick and his orchestra came on to New York, played in several night spots and finally was given a berth at the Savoy Ballroom where he gained immediate popularity. The rest you know. But what few people know is that it was the persistency that Chick had which sent him to the top.

Yes, persistency is a virtue.

They Are A Hit On Broadway

Atlanta World - Atlanta Ga.
1-25-39



Georgette Harvey as "Mamba", Ethel Waters as her daughter, Hagar, and the glamorous Fredi Washington as Lissa, daughter of Hagar are shown left to right in one of the stirring scenes from the hit play "Mamba's Daughter" which has won wide praise from New York's critics. The drama playing at the Empire Theatre, permits Miss Waters in the steller role, to prove that she is as great an actress as she is a singing star and comedienne. (ANP PHOTO).

ELLA AND HER CHICK WEBB BAND BOOKED FOR BROADWAY DATE

Courier 1-28-39

NEW YORK, July 6.—Ella Fitzgerald, now leader of the famous Chick Webb orchestra, will get her first chance to show herself and aggregation to Broadway when she starts a week's engagement at the Loew's State theatre here Thursday.

With a feeling that the band the late drum king left behind must develop into one of the greatest in the country, Miss Fitzgerald, with the aid of Moe Gale and Charlie Buchanan, personal managers of the outfit, is grooving the orchestra into one of perfection, leaving nothing undone to further its rise to the top of the heap. Playing several dates at the famous Savoy Ballroom, where the late Chick Webb first won his spurs, the band is hitting on all sections with a rhythmic power that is found in few swing bands today. Every man attacks his instrument as if inspired giving a punch to his music that sets aside great musicians. On a bill with Benny Carter last week, the band kept the Savoy rockin' in fine fashion, proving by the enthusiasm of local jitterbugs that the cats therein were solidly on the jump.

Adding weight to their first Broadway appearance without the great man on the drums, Ella and the boys, along with Edgar Sampson, whose musical ability pulled in the slack for Benny Goodman when he lost Jimmie Munday, have arranged a full killer-diller program and a list of outstanding colored acts to insure the perfect bill of entertainment. The outfit will play the State for one week, after which it will begin its task of filling several contracted affairs which it will begin its task of filling several contracted affairs which then called for the appearance of Chick Webb. After these dates have been played, it is believed that a location job here with a radio outlet will be arranged to prove the still greatness of one of the finest such bands in the country.

Playwright Plans Development Of Negro Theatre In South

Pittsburgh Courier 1-6-39

Thomas Richardson, gifted young playwright and director, has just completed a summer of outstanding work as Guest Director of the Harlem Suitcase Theatre.

This group, organized over a year ago by Langston Hughes. features the production of plays of social significance with a minimum of stage scenery and properties.

Each Sunday night in the auditorium of the 135th St. Branch Library one of the various casts presented Mr. Hughes' "Don't you Want to be Free?" as well as prominent artists of the stage and screen.

Mr. Richardson first gained wide public notice in connection with his work in establishing the Richmond Theatre, a community theatrcal group whose success stimulated formation of Community theatres in many other parts of the South including Chattanooga, Birmingham and New Orleans.

At the request of the NAACP he wrote a play dramatizing the work of the Association, called "Place:America." This was produced by the Richmond Theatre at the national convention of the Association in July.

The play received such a tremendous ovation that the NAACP is publishing it and plans to foster presentations by its local branches all over the country. The play will be released early in October.

After a two-weeks' rest, Mr. Richardson plans to return to Richmond where he will organize a stock company of Southern players to feature original plays of Negro life which will be performed throughout the South

Charioteers Are Tops in Harmony

THAT'S WHY THEY CAN EVEN STOP "HELLZAPOPPIN" WITH SPIRITUALS



THE CHARIOTEERS have earned for themselves a nation-wide popularity that has brought them to the top.

Some three years ago, four young colored men with funds to last them three months came to New York to sing for a living.

They never did run out of funds because New York always finds room for the best. And the Charioteers, with their inimitable harmony

For when the Charioteers and their pianist step on the stage of the Winter Garden to sing one of their spirituals, even the hard-ened stage hand pauses to listen

And, though there is little room for spirituals in the riot that makes up "Hellzapop-pin'," a sombre quiet fills the audience with the first rich note of the Charioteers.

Because the people who come to laugh will pause in recognition of the honest musicianship the Charioteers bring to the stage and the airwaves.

William Williams, Ira Williams, Howard Daniel, and Edward Jackson began singing together five years ago as a quartet in the glee club at Will[illegible] large Univer-sity in Ohio. Touring the Mid-west as a college group, they won popularity and a State award in competition at Columbus, Ohio.

Having graduated, and earned degrees in science, education, and music, they decided to remain together as a quartet in order to make enough money to continue their education.

A vacancy left by the Southern Singers at station WLW in Cincinatti brought an audition, their first on the air. They got the job and for the next two years, studied music and experimented with different styles of harmony. All this time they had been singing spirituals only, without accompaniment.

Guy Lombardo tuned in on one of their programs by chance, and the result was a letter from the Decca people in New York suggesting the possibility for recordings.

From this time on, it was New York or nothing for the Charioteers.

The boys acquired a pianist, and they've had five since, the present accompanist being William Sherman.

Through Decca came Jean Goldkette, their present manager. Goldkette, quick to recognize the talent of the Charioteers, put them on his own program over WOR. The style was varied, introducing swing and ballads with the spirituals.

The warmth and richness of their blending voices caught the fancy of New Yorkers. And in rapid succession came guest appearances with Fred Waring, Rudy Vallee, Vincent Lopez, Ben Bernie, and Frank Parker.

Nation wide commercial programs firmly established the group as the spiritual singers who could mix old folk tunes effectively with swing.

Given a small part in "Hellzapoppin'," their fame skyrocketed, when they stopped the show whenever they appeared.

Besides their show, the Charioteers are heard four times weekly over NBC, and three times on the WOR Mutual chain.

Now that the word Charioteers has become synonymous with harmony from coast to coast, they remain the same folks who used to sing in the college glee club.

In what time they can find, they study music, all being expert musicians. Several of them have played in symphony orchestras. They like to ride horseback and play poker. All except Sherman, the pianist, are married. Daniel has two boys, four and five years old.

None of them ever expected to become professional singers, and now they don't want to be anything else.

And whether the cycle turns from swing to ballad, their fine voices and genuine knowledge of music theory will always make the Charioteers tops in harmony.

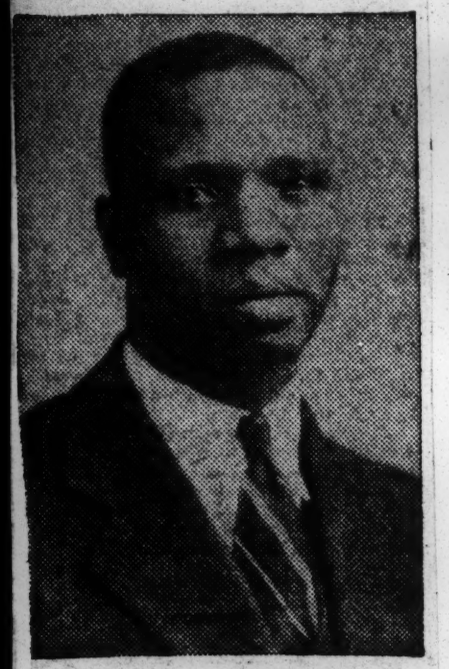
Guthrie McClintoc and Alain Locke To Address Rose McClendon Players

The opening of the Rose McClendon Players "Worshop Theatre" at the 124th Street Branch Public Library, 9 West 124th street, will be celebrated February 10 and 11 with the presentation of two public programs at which Guthrie McClintic, producer of "Mamba's Daughters," will be the principal speaker at the first meeting, and Alain Locke, professor of Negro Literature and drama at Howard University, Washington, D. C., will be the other speaker.

Other speakers will include Gwendolyn Bennett, director of the Harlem Community Art Center, Magistrate [illegible] Paige and the Rev. Shelton Hale Bishop, rector of St. Philip's P. E. Church. The Rose McClendon Players will present a one-act sketch and Muriel Rahn and Warren Coleman will sing. The library will dispaly exhibits since the program comes during Negro History Week.

Dillard to Hold World Premiere of Two Plays By Randolph Edmonds

Author-Director



S. R. EDMONDS

Both Productions Born In Ireland On Study Trip

RANDOLPH EDMONDS

NEW ORLEANS, La. — The world premiere of two plays and the New Orleans premiere of a third will constitute the fourth appearance during the current season of the Dillard University Players Guild on February 16 and 17, with the author of all three, S. Randolph Edmonds, as director.

"Gangsters Over Harlem," and "The High Court of Historia," which will receive world premieres, were written in Ireland last year, while Mr. Edmonds was studying amateur drama on a Rosenwald Fellowship.

The third play, "Bleeding Hearts" received its first production in Columbus, Ohio, by the Civic Theatre Guild, two years ago, and is included in Mr. Edmonds' book of folk plays, "Six Plays for a Negro Theatre."

"The High Court of Historia," a fantasy, was written especially for production during Negro History Week, and stresses the importance of teaching Negro history in high schools. The other plays are based on two currently interesting sociological problems, the numbers racket in Harlem and a sharecropper family in the deep South.

ALABAMA PHYSICIAN WRITES PAGEANT

Dr. A. W. Davis of Tuscumbia, a Graduate of Meharry Medical College, Secures Favorable Mention

On Sunday, December 25, Christmas day, the Birmingham News-Age-Herald, published in Birmingham, Ala., which has a headline, "The South's Greatest Newspaper," paid a fine tribute to Dr. A. W. Davis, a physician in Tuscumbia, Ala., who has presented a Christmas pageant for the past three years that has attracted wide comment. This was photographed and put in the feature section of this widely circulated newspaper from the "Pittsburgh of the South."

The picture is a miniature Bethlehem. It portrays the Little Chapel on one side, the manger in the middle, and Bethlehem Inn on the left. The manger is open, the sheep and other live-stock can be seen. A figure representing Joseph is going into the Inn. Mary and the Child, with their attendants, are seen in the interior. Religious experts, denominational workers, Sunday School attendants, Bible students and theologians agreed several years ago that Dr. Davis' conception which he had produced in miniature had not been excelled. In the background, silhouetted, can be seen the Wise Men on their camels as they approach Bethlehem, after they had left Herod, the king, in search of the Child Jesus.

Dr. Davis is well-known here in Nashville. He took as his wife one of the daughters of Mrs. G. L. Jackson, who lives on Lea Avenue, and for the past quarter of a century he has practiced medicine at Tuscumbia. In fact, he is said to enjoy the most extensive and lucrative practice in the Tri-Cities, Florence, Sheffield and Tuscumbia. He is an ardent church and Sunday School worker, and he, together with his wife and daughter when they are home, are always found in the pew, supporting the work of the denomination of their choice.

—Union Review.

He Learned Acting in School of Experience—

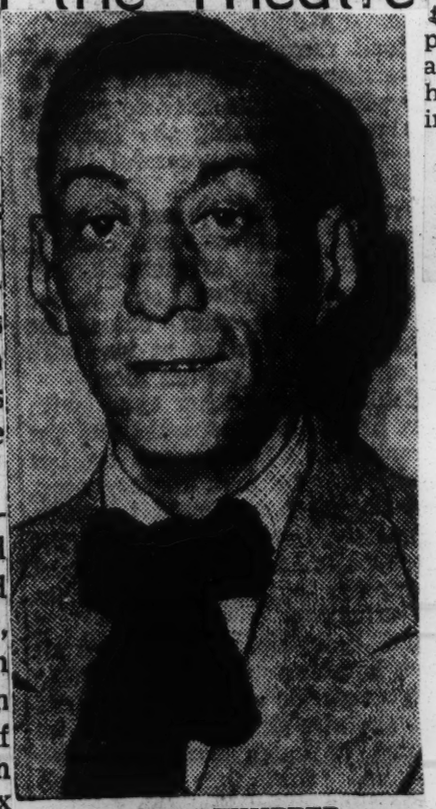
Now, He's the Grand Old Man of the Theatre

By ART CARTER
WASHINGTON

A story filled with all the elements of romance, ambition, and struggle of a Horatio Alger novel was unfolded between curtain calls at a downtown theatre. Saturday night, as Leigh Whipper, veteran actor, reminisced over his thirty-eight years on the stage.

Whipper, a lanky, rawboned man, whose sixty odd years belie his agility and unusual amount of energy, was concluding his 339th performance as Crooks in the powerful drama, "Of Mice and Men," which stayed on Broadway for six months.

During his nearly four decades on the boards, Whipper has weathered many a stage storm, and has had portrayals in a thousand plays, but his characterization of Crooks



LEIGH WHIPPER

in "Of Mice and Men" will forever remain foremost in his memory.

He likes the role best because it is the first part in a play that afforded him an opportunity to speak without the use of dialect

—a tribute to the author, John Steinback, who had the temerity to write in the forceful lines spoke by Crooks.

16-Year-Old Shoes

In the airy confines of the dressing room, backstage at National Theatre I talked to Whipper as he attired in the ragged and worn overalls which marks his appearance as a ranch hand in the play.

Noteworthy among the ancient trappings was a pair of old, dilapidated soft shoes, which have been in his possession for sixteen years.

Harlem Play Girls Wind Up Successful Tour Of The South

ATLANTA, Ga., April 27—The famous Harlem Play Girls orchestra is making its final spring tour through the deep South. These Bronzeville beauties, under the direction of Baby Brisco, rocked the rafters of New Orleans' famous Tick Tock Nite club on Easter Sunday. This was the band's ninth appearance at the Tick Tock and on the Easter date, broke all attendance records.

The band is now completing another successful tour which will bring them here to appear at one of the southern Swankies nite clubs. Those who love "deep," "solid," "sending" swing playing will get a dandy package from those hard-working Harlem Play Girls, recognized as one of the swingingest bands of feminine hotcha in the world.

These gifted young women will be featured at the Top Hat Friday and Sunday, of this week, in a red hot jump session. Upon leaving Atlanta, they will appear on May 1 at Frazier's Park in Auburn, Ala.; May 2 in Cuthbert, Ga.; May 3, Columbus, Ga.; May 4, Albany and on May 5 in Valdosta, Ga.

The girls then take a swing up through Alabama and Mississippi to Memphis, Tenn., where they will be heard on May 11. The following night they will make a one-night appearance in Little Rock, Ark.

The Harlem Play Girls are booked exclusively by Stecker Brothers of the Twin City Music Service, 1820 Columbus avenue, Minneapolis, Minn.

OH, HUM! ANOTHER 'SWING' MIKADO TO BE OFFERED FOR CONSUMPTION ON BROADWAY

NEW YORK, April 27—With two hotcopated Mikados already set for an across the street box-office battle to the warhoops on Broadway which must be inspired with this Mikado vibration as busy city editor, is being talked into a third such production by Harry Rogers who produced a tab version out in Chicago just awhile back for a tour of the country's vaudeville houses.

In offering his version of the all-colored Gilbert and Sullivan swing time operetta, Mr. Rogers asks that those in the market for the revue hereabouts drop seven grand on the line weekly, with a split of the gross thrown in for good measure.

To date, local producers have turned deaf ears to the Rogers' overtures, but there are reasons to believe that some sort of deal is in the wind. The unit which contains 90 performers is current at the Orpheum theater in Minneapolis. It is built on the same order as the original Swing Mikado but in a condensed form.

Beginning May 1st, the commercial producer, who took the Swing Mikado off Uncle Sams' hands, will present it at the 44th Street theater across the street from the Hot Mikado, and may the best Mikado win.

"MAMBA'S DAUGHTERS"

New York—(C'—Willie Bryant, who gave up his orchestra and the title of "Long John" of the radio, has made a hit as the villain in "Mamba's Daughters," which opened at the Empire theatre, 1430 Broadway, Tuesday evening, January 3, starring Ethel Waters. Georgette Harvey takes a prominent role, playing "Mamba."

Bryant, who plays "Billy Bluton," drew from Burns Mantle, leading Broaway critic the followinf comment, "Willie Bryant made the seducer the best hated villain since a certain lying brat caused trouble in 'the Children's Hour'."

Miss Waters was hailed as giving one of the best performances of the current season, Mantle said, "Count this a great performance and add the name of Ethel Waters to the list of this theatre season's immortals who have been cheered by their audiences, The colored singer's performance in a new drama of the deep South called 'Mamba's Daughters' was the inspiration and the occasion—the opening performance of the play at the revered Empire theatre."

Fredi Washington as "Lissa," and J. Rosamond Johnson as preacher and leader of a chorus, brought praise from the critic, also.

Gilbert Players Present Hugo's "Mary Tudor"

NEW ORLEANS, Apr. 27. —(ANP)—As their third full-length production of the 1938-39 season, the Gilbert Academy players of New Orleans presented Mrs. Margaret Davis Bowen in the title role of Victor Hugo's internationally acclaimed melodrama, "Mary Tudor," recently.

This Hugo dramatization of the early years of the "cruel and bloody" reign of the daughter of Henry VIII, Mary Tudor, was the first in a series of experiments by the Gilbert Academy players in the field of faculty-student presentations.

Featured with Mrs. Bowen, principal of Gilbert academy, were Baldwin W. Burroughs, Yvonne Mason, James D. Browne, Jr., Emile L. Maire Jr., Robert DeCoy, Oliver Spelman and a large supporting cast.

Both press and public acclaimed Mrs. Bowen's portrayal of the beautiful and ruthless Mary as one of the finest dramatic interpretations in the annals of New Orleans theatrical history. The large cast supporting Mrs. Bowen received equal praise for their work. Lavish scenic effects coupled with elaborate costuming added to the spirit of dazzling reality which characterized the production. James D. Browne Jr. was the director in charge of production. Baldwin W. Burroughs designed and created the scenery and Aaron C. Dutton designed the lighting effects.

Count Basie Booked For 6 Week Session In Chicago's College Inn

Will Be First Colored Band Since Noble Sissle's Engagement at Same Spot Some Years Ago.

By ISADORA SMITH
Staff Correspondent

NEW YORK CITY, April 27.—Count Basie and his orchestra which first came into national prominence when booked into the Chatterbox of the William Penn hotel in Pittsburgh several seasons ago as the first colored attraction [illegible] to play that hostelry, was given another such engagement to add to his list of seldom played hotels for race musicians when it was announced here this week by Harry Moss of MCA that the superb attraction had been signed for a six weeks engagement at the famous College Inn in the Sherman Hotel, Chicago.

Set to open the nationally famous spot May 20, Basie becomes the first colored band to be so placed in many years and the second, Noble Sissle being the first, to ever play the loop hotel.

Like Ellington, Calloway, Lunceford, Sissle, Webb and others, the Count is using his musical favor as a butting ram to aid in the breaking down of racial prejudices.

Since his engagement at the William Penn Hotel in Pittsburgh and the Ritz Carlton in Boston, the Basie band has improved greatly, and it came to New York and the Famous Door to achieve the success which dodged it at both of the aforementioned places. Today, well on its way to the top rung of musical fame, much is expected from the pending engagement at the Sherman. During the band's fling there it will be given a national radio airing.

LUNCEFORD WILL PLAY AT NATION'S LEADING COLLEGES

NEW YORK, April 27—Jimmie Lunceford's orchestra, which will tour the New England States next month, has three outstanding dates on its calendar: First of these engagements is on May 6 at Dartmouth College in Hanover, North Carolina.

Amherst College at Amherst, Mass., is the second of these dates and the third will be on May 26 at Harvard University, Cambridge, Mass.

Lunceford's band which has enjoyed a new wave of popularity following the recording of the hit tune, "'Tain't What Cha Do," written by two members of Lunceford's band, was voted the favorite band by college students last year.

In the midst of its May tour the band will take time out to record several new tunes.

"Run Little Chillun" Moves to Hollywood

LOS ANGELES, (ANP) — Breaking all records for federal plays in the West, "Run Lttle Chillun" is scheduled to move to Hollywood n May 17, and open with a gala premiere at the Hollywood Playhouse.

It will have had its 213th performance since opening at the Mayan nearly a year ago with the expectation of running a couple of weeks. Every night, rain or shine, the house has been packed from floor to balcony, and seats have had to be reserved as much as a week ahead.

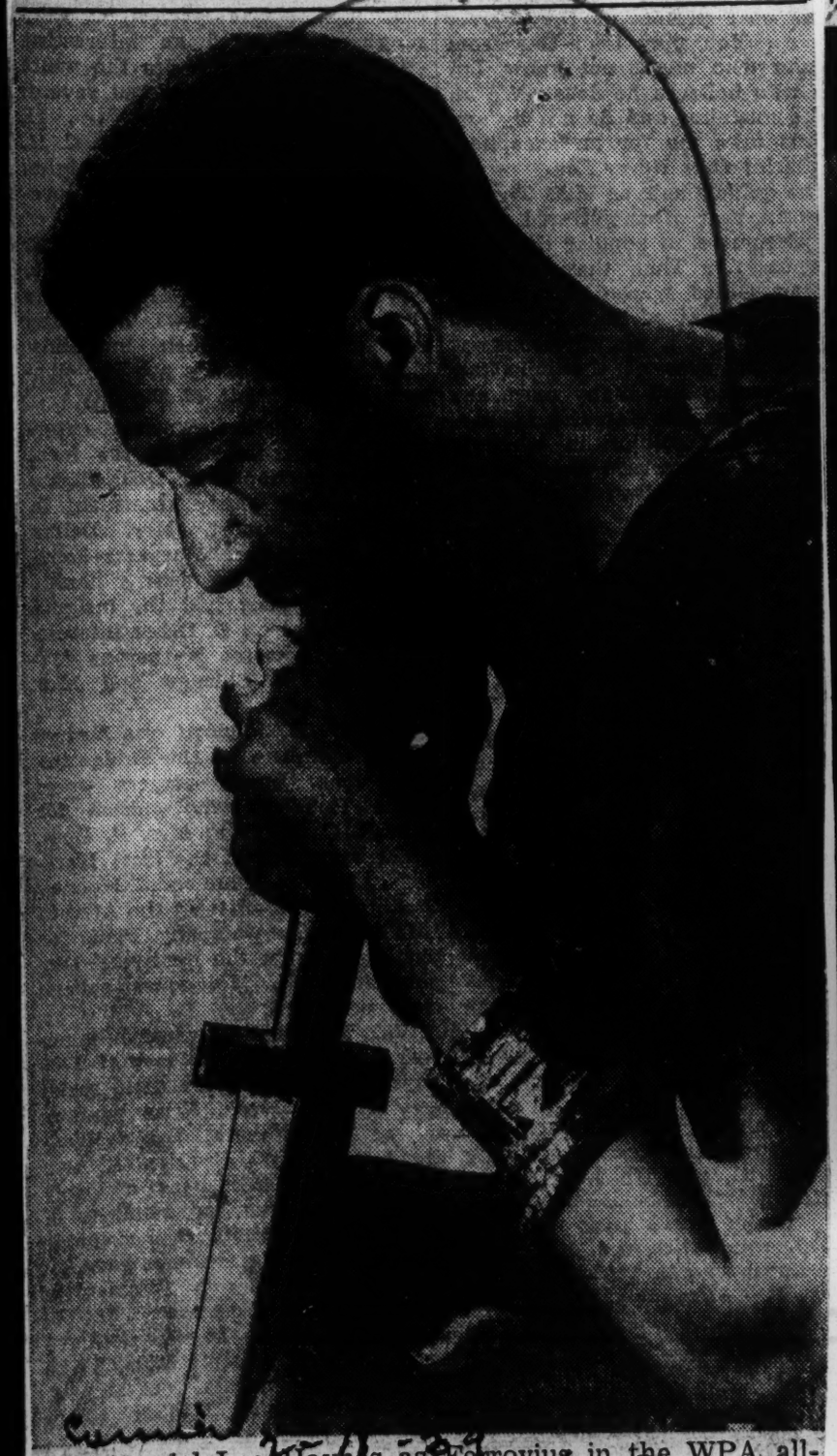
"Run Little Chillun," is Federal's first experiment on the West coast of an all-Negro production under colored supervision. It was written by Hall Johnson and directed by Clarence Muse, who also planned many of the stage settings.

With few changes made during its run, the cast includes Jess Lee Brooks, Edward Thompson, Ruby Elzy, Florence O'Brien, Arthur Ray, Cleo Desmond and 150 singers and dancers.

and

THEATRICAL 1939
INDIVIDUAL TROUPES, ETC.

DANIEL HAYNES IN WPA PLAY



Daniel Leo Haynes as Ferrovius in the WPA all-colored "Androcles and the Lion," which reached its 50th performance Saturday night, February 11.

THEY'RE IN "HELLZAPOPPIN'"



In action, left to right, the Charioteers quartet, appearing twice weekly on the blue network of NBC and three times weekly on Mutual chainff Howard Daniels, Ira Williams, William Williams, Edward Jackson and James Sherman. In addition, they are a feature attraction in Olsen & Johnson's "Hellzapoppin'."

ARMSTRONG MAY PLAY AT FAIRS

NEW YORK, March 2—Louis Armstrong, "king" of trumpet players, back in New York following a tour of the South in which practically every date ran into "percentages," may probably go to Hollywood sometime soon.

According to inside information, Armstrong is being considered for a major role in a forthcoming picture. It is said that the famous orchestra leader has also received several offers to play at the San Francisco World's Fair, as well as the New York Fair.



Ethel Waters, who is giving a renowned performance as Hagar in "Mamba's Daughters."

RADIO Headliners

(By Harold Jovien for ANP)

This listing is in effect for the week of January 1 only. All time shown is Eastern Time. Subtract 1 hour for Central Time; 2 hours for MST, and 3 hours PST (West Coast Time).

ORCHESTRAS, VOCALISTS AND INSTRUMENTALISTS

CALLOWAY, CAB—CBS—Mon., Thursday, 11.30 P.M. (Cotton Club, NYC)

CHARIOTEERS—NBC Blue—Tues., 8.15 A.M.; NBC Red—Sat., 10.30 A.M.

DEEP RIVER BOYS—CBS—Mon. 11 A.M., Tues., Wed., 8.15 A.M.

DUDLEY, JIMMY—WTMJ—(620 k)—Mon., Wed., Fri., 1.30 P.M. (Spirited saxophone soloists with the Rhythm Rascals' Jam Crew from Milwaukee, Wis.)

GORDON, JOE—WNEW (1250 k) Friday, 1 A.M., (Small's Paradise, NYC)

HINES, EARL—NBC Red—Mon., 12.30 A.M.; NBC Blue—Sun., 12.30 A.M. (WENR 870 k)—Sun. thru Fri., 11.30 P.M. (WMAQ, 670 k)Tues., Thurs., Fri., 12.30 A.M., Sat., 12 midnite.

HOWARD, BOB—WEAF (660 k)—Thurs., 11 P.M. (NYC)

KING COLE JESTERS—NBC BLUE—West Coast only, Monday, 8 P.M.

LOUISIANA PLANTATION SINGERS, WIBG, Phila., Friday, 4:15 P. M.

HOT LIPS PAGE—WNEW (1250 k3 Tues., Wed., Thurs., and Fri., 12 midnite.

TATE, ERSKINE—WIND (560 k)—Nitely, 12.45 A.M. (Walkathon, Coliseum, Chicago)

VAGABONDS—Club matinee—NBC Blue—Mon., thru Fri., 4 P.M., and the Jamboree Tues., 9.30 P.M. (Vocal quartet)

WALLER, FATS—(1250 k) Tues., 9.30 P.M. (Yacht Club, NYC)

WILSON, TEDDY, LIONEL HAMPTON with BENNY GOODMAN's Ork—CBS—Tues., 9.30 P.M.; Wed., 12 midnite; MBS—Thurs., and Sat., 12 midnite—Pianist and "Vibe" player—Waldorf-Astoria Hotel, NYC)

INSPIRATIONAL, VARIETY AND COMEDY PROGRAMS

ALL NATIONS PENTECOSTAL CHURCH—WCFL—(970 k)—Sun., 12 midnite to 1 A.M., Chicago.

AMATEUR NITE IN BRONZEVILLE—WIND (560 k)—Wed., 9.30 P.M. to 10.30 P.M., Regal Theatre, Chicago.

AMATEUR NITE IN HARLEM—WMCA—(570 k)—Wed., 11 P.M. to 12 midnite (Apollo theatre, NYC)

BOWES, MAJOR—Amateur Hour— CBS — Thursday, 9 P.M.

CROSS ROADS HALL—CBS—Thurs., 6.45 P.M.

ELZY, RUBY—Soprano—CBS—Wed., 9.30 P.M. (Member of Harry Simeone's chorus in the Star Studded Revue—KEHE—Los Angeles—Sat., 9.30 P.M. (6.30 P.M. on west coast)

JOHNSON, CHARLIE—WAAF (920 k)——Sat., 12 noon (Duke of the Uke, Chicago)

MAGNOLIA BLOSSOMS—NBC Blue—Wed., 10 P.M.

NEGRO NEWSCASTER — WDAS — Phila., Sunday, 3 P.M.

MERRY WEATHER, BEGONIA — WNEW (1250 k) Mon., thru Sat., 9 A.M. (NYC)

NEGRO ACHIEVEMENT HOUR — WELI, New Haven, Conn., Wed., 5.45 P.M.

NEGRO HOUR—KEHE — Los Angeles—Thurs., 12 midnite. (9 P.M. on West Coast)

NEGRO SPIRITUAL HOUR—WPEN, Philadelphia, Sunday, 4 P.M.

ROCHESTER, JACK BENNY'S RADIO VALET—NBC Red—Sun., 7 P.M. (Rebroadcast, 11.30 P.M.

ROSE JIMMY—NBC BLUE—Mon. thru Fri., 11.00 A.M.—NBC Red—3 P.M. (Jimmy plays the role of "Merit," comical jockey in the story of "Mary Marlin" air drama.)

SOUTHERNAIRES, VOCAL QUARTET, NBC Blue—Sunday, 11.30 A.M.

SOUTHERNAIRES, VOCAL QUARTET—NBC Blue—Sun., 11.30 A.M.

TALES FROM HARLEM with JOE BOSTIC—WNEW (1250 k) Fri., 8.30 P.M. (A huge cast including a guest band; Singing Plamer Freres; Comedy Team, Swan & Lee, et al.

VINE STREET VARIETIES—WHB—(860 k) Sat., 4 P.M. (Kansas City, Mo.)

WAY DOWN SOUTH—WFIL, Philadelphia—Thurs,, 10.45 P.M. (Sam Gooding Singers)

WINGS OVER JORDAN—CBS—Sun., 9.30

"ST. LOUIS WOMAN" LINKS 3 AUTHORS



JAMES RULLMAN and LANGSTON HUGHES

Bontemps, Cullen, Hughes

LOS ANGELES, CALIF. — James R. Ullman, director of Federal Theatre Projects for Southern California, announced this week that with Langston Hughes, poet-novelist, rewriting "St. Louis Woman," next vehicle of the FTP Unit now playing in "Run, Little Chillun," the play links three of the best known colored names in contemporary literature.

Arna Bontemps worte the book, "God Sends Sunday" from which "St. Louis Woman" was dramatized by Countee Cullen.

Came for Lectures

Hughes was brought to Los Angeles from the East by the Filippa Pollia Foundation for a series of lectures, given jointly with Bontemps, on Spain and Haiti in schools and colleges in Los Angeles.

The young poet's recognition as a playwright began with "Mulatto" which was produced in the Vanderbilt Theatre, New York, where it ran eleven months and played on the road for a year.

He founded and directed the Suitcase Theatre, one of the current art movements in Harlem. Other plays credited to him are "Troubled Island," produced by the Gilpin Players of Cleveland, and "Don't You Want to be Free," which have been given productions in New York and Chicago.

"Cinderella of Modern Swing"



Maxine Sullivan, "Cinderella of the swing era," as she appears in Warner Bros. musical race track flicker, "Going Places," which also features Louis Armstrong and the Dandridge Sisters

LOOKING at the STARS

With RALPH MATTHEWS

WHERE E'ER I WALK

Where e'er I walk in moon-drenched paths,
You walk beside me, dear;
When e'er a lilting song is sung,
It is your voice I hear;
What e'er of gladness each day brings,
I find it just a part
Of the perfect symphony of love
You placed within my heart.

—RUBY BERKLEY GOODWIN.

Musical Comedy Stars Turn to Tragedy

Capital theatregoers in reading of the success of Ethel Waters in her new Broadway offering of Dorothy and DuBois Heywood's "Mamba's Daughters," recall with a chuckle that Ethel did a bit of practicing for her role right here at the Howard Theatre when she appeared here recently.

When Ethel was booked in with Eddie Mallory's band as a mistress of swing and syncopation, many were surprised when they stepped into the theatre to find her not only doing her usual specialty with the orchestra, but engaging in a bit of knock down, drag out comedy along with the old master comic, John Mason.

Many a dignified Washingtonian left the theatre a little awe struck, wondering what had come over the stately queen of song to appear in such undignified mood —that of an ancient pillar of a hard shell Baptist church of which Mason was the hard preaching, hard drinking pastor.



Ethel Waters

But Ethel was merely improving her dramatic stature.

Only those in the know were aware that she had wired House Producer Addison Carey, before her arrival, requesting him to let her work throughout the show in the comedy sketches.

Ethel was already signed for the lead in "Mamba's Daughters," and wanted more work with speaking lines before Washington's notorious, hard-to-please, and critical audience.

Her press notices raving over her ability are the best reports on how well she learned her lesson.

Of course, those who know Ethel realize that she needed little additional training along this line, because unlike most singers her work during the past twelve years has been really more dramatic than musical.

* * *

NOTHING NEW

The practice of selecting former musical comedy and vaudeville artists for dramatic roles on Broadway is not a new procedure.

Most of the stars of "The Green Pastures," of the original "Porgy and Bess," and many other offerings were alumni of the musical comedy field.

Salem Tutt Whitney, who created Noah, and Doe Doe Green, who played the role of Gabriel, were both of the song and dance ranks.

Charles Gilpin, who was the creator of the role of Emperor Jones, was a blackface comedian before he was discovered by Eugene O'Neill and his producers.

Paul Robeson started out as a soloist with the old New York Clef Club before he aspired to such roles as Othello, and heavy drama.

RADIO Headliners

By Harold Jovien for ANP

This listing is in effect for the week of Nov. 27 only! All time shown is Eastern Time. Subtract 1 hour for Central Time; 2 hours for MST, and 3 hours for PST.

ORCHESTRAS, VOCALISTS AND INSTRUMENTALISTS

BASIE, COUNT— CBS —Tues., midnite; Sun., and Wed., 11 P.M. (Famous Door, NYC)

BRIGHT, DEL—WBBM—nitely (770 k) 2 A.M., also Thurs., 10.45 P.M., Saturday, 11.45 P.M. (Swingland Cafe, Chicago)

BROWN, SAM—Varieties—WMCA (570 k)—Sun., 10.15 A.M., Mon. thru Thursday 10.45 A.M., Sat., 11 A.M., 8.30 P.M., also Mon. through Friday, 3 P.M.

BUTTERFIELD, ERSKINE—WHN (1010 k —Tues., Wed., Thurs., 5:15 P.M. (Pianist-Vocalist, NYC)

CALLOWAY, CAB—CBS—Mon. Thursday, 11.30 P.M. (Cotton Club, NYC)

CHARIOTEERS—NBC Blue—Tues., 8.15 A.M.; NBC Red—Sat., 10.30 A.M.

DEEP RIVER BOYS—CBS—Mon., 11 A.M., Tues., Wed., 8.15 A.M.

DUDLEY, JIMMY—WTMJ—(620 k)—Mon. Wed., Fri., 1.30 P.M. (Spirited saxophone soloists with the Rhythm Rascals' Jam Crew from Milwaukee, Wis.)

HINES, EARL—NBC Red—Mon., 12.30 A.M.; NBC Blue—Sun., 12.30 A.M. (WENR 870 k)—Sun. thru Fri., 1.30 P.M. (WMAQ, 670 k)Tues., Thurs., Fri., 12.30 A.M., Sat., 12 midnite.

HOLLIDAY, BILLIE—with Artie Shaw's orchestra—NBC Red—Sun., 11 P.M. Wed., 12 midnite; NBC Blue—Thurs., 11 P.M., Friday, 7 P.M. (Hotel Lincoln, NYC)

HOWARD, BOB—WEAF (660 k)—Thurs., 11 P.M. (NYC)

INKSPOTS—NBC Blue—Thurs., 11 P. M.

LUNCEFORD, JIMMY— MBS —Scattered schedule (Kit Kat Club, NYC)

SULLIVAN, MAXINE, Songstress—CBS—Tues., 19.30 P.M., Sat., Nite Swing Club, Sat., 7 P.M.

TATE, ERSKINE—WIND (560 k)—Nitely, 12.45 A.M. (Walkathon, Coliseum, Chicago)

VAGABONDS—Club matinee—NBC Blue—Mon., thru Fri., 4 P.M., and the Jamboree Tues., 9.30 P.M. (Vocal quartet)

WILSON, TEDDY, LIONEL HAMPTON with BENNY GOODMAN'S ORK— CBS —Tues., 9.30 P.M.; Wed., 12 midnite; MBS—Thurs., 12 midnite—pianist and "vibe" player—(Waldorf-Astoria Hotel, NYC)

INSPIRATIONAL, VARIETY AND COMEDY PROGRAMS

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AMATEUR NITE IN HARLEM—WMCA—(570 k)—Wed., 11 P.M. to 12 midnite. (Apollo theatre, NYC)

BOWES, MAJOR—Amateur Hour— CBS — Thursday, 9 P.M.

ELZY, RUBY—Soprano—CBS—Wed., 9.3 P.M. (Member of Harry Simeone's chorus in the Star Studded Revue—KEH —Los Angeles—Sat., 9.30 P.M. (6.30 P M. on west coast)

JOHNSON, CHARLIE—WAAF (920 k)——Sat., 12 noon (Duke of the Uke, Chicago)

MERRY WEATHER, BEGONIA — WNEW (1250 k) Mon., thru Sat., 9 A.M. (NYC)

NEGRO ACHIEVEMENT HOUR — WELI New Haven, Conn., Wed., 5.45 P.M.

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NEGRO NEWSCASTER — WDAS — Phila., Sunday, 3 P.M.

ROSE JIMMY—NBC BLUE—Mon. thru Fri., 11.00 A.M.—NBC Red—3 P.M. (Jimmy plays the role of "Merit," comical jockey in the story of "Mary Marlin" air drama.)

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SOUTHERNAIRES, VOCAL QUARTET, NBC Blue— Sunday, 11.30 A.M.

TALES FROM HARLEM with JOE BOSTIC —WNEW (1250 k3 Fri., 8.30 P.M. (A huge cast including Tyree Glenn, vibe man with Eddie Mallory's band; Joe Brown's band; Singing Palmer Freres; Comedy Team. Swan & Lee, et al.

VINE STREET VARIETIES—WHB (860 k) Saturday, 4 P.M. (Kansas City, Mo.)

WAY DOWN SOUTH—WFIL—Philadelphia —Thursday, 10.45 P.M. (Sam Wooding Singers.

WINGS OVER JORDAN—CBS—Sun., 9.30 A.M. (Prominent Guest)

Key to Abbreviations

CBS, indicates the Columbia Broadcasting System' MBS, Mutual Broadcasting System; NBC Blue or Red, National Broadcasting Co.; (k) is the abbreviation for kilocycle. Consult your individual local network stations for broadcasts listed subtracting time given, EST to your own time zone.

NEGRO NEWSCASTER

WDAS

EVERY SUNDAY—3 P. M.

Hope For Colored Singers As Screen Stars Leave Radio

LOS ANGELES, Feb.-ANP) If a battle call under way by the motion picture industry to protect itself from the encroachments of radio bears fruit, what will be a loss to famous white stars may prove a boon to colored radio artists.

Last week Tyrone Power, 20th Century-Fox star was taken off the air in answer to complaints from theatre owners that Hollywood broadcasts by Hollywood stars were emptying their show houses. Powers loses $5,000 a week which he must sacrifice under orders from Fox studio.

They claim that the airways are so crowded with film celebrities that the movie fans are staying at home to catch their programs instead of coming to the theatres to see the pictures.

However, radio artists are available to fill the places of the movie stars, with just as good entertainment guaranteed the radio audiences. This arrangement would satisfy both motion pictures and the radio as after enjoying the offerings of the colored radio entertainers they would have to go to a theatre to see their favorite stars on the screen. Maxine Sullivan, Earnest Whitman, Clarence Muse, Sam McDaniell, Ruby Elizy, and a number of others are available in the ranks of colored radio artists.

Bill Robinson Kayoes Thugs To Aid Worker

HARTFORD, Mar.—Bill Robinson, celebrated tapdancer, can swing a wicked left as well as a nimble hoof, it was adequately demonstrated last Friday night, when he landed a couple of "haymakers" on two thugs who had accosted a legless white doorman at the entrance to the stage door, of a local theatre at which he was making a personal appearance here.

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

To Sing Here



ETTA MOTEN

Etta Moten To Popularize Songs By Negro Composers

When Etta Moten, famed concert, radio and screen personality, gives her song recital at McDowell Memorial Community Presbyterian Church here, Monday evening, February 13, she will inaugurate something new in major concert presentations by giving over an all-Negro program.

Her renditions will range from the severest classics by composers like Coleridge Taylor, Harry Burleigh, Nathaniel Dett, William Grant Still and William Dawson, to compositions by James Weldon Johnson, Mrs. Florence B. Price, J. C. Johnson, Margaret Bonds, Duke Ellington, and Eva Jessye. The program will also include Creole Negro melodies and songs by other composers who have used Negro poems or the Negro idiom, as well as the traditional spirituals of which Miss Moten is an acknowledged master.

"We know too little of the works of our own composers," said Miss Moten, whose singing of German, French and Italian has won high praise from leading critics of the nation, "and so I am devoting this season to an effort to bring greater recognition to some of the loveliest songs written which have sprung from the pens of our own composers.

"I have been greatly stimulated," she continued," by the appreciation for this music which depicts Negro life so fully which has been shown by both colored and white audiences north and south for whom I have sung this year."

Miss Moten is appearing here under the auspices of the McDowell Community Center, 21st and Columbia avenue, Rev. Arthur E. Rankin, pastor. Miss Margaret Bonds, noted pianist, will be her accompanist.

By FLOYD G. SNELSON

NEGRO ACTORS' GUILD

This worthy organization, of which Bill Robinson is honorary president, is composed of all the leading actors, comedians, band leaders, song-writers, and musicians as well as others connected with the profession. Noble Sissle, veteran band leader and showman is the active president.

The Guild staged one of the greatest benefits of the race on Dec. 11, at which time scores of white celebrities appeared and numerous luminaries of both races gave splendid cooperation.

In a recent report made by the treasurer, W. C. Handy, the total income from the benefit was $9,419.-50; expenses, $3,343.47, leaving a profit of more than six thousand dollars.

The second annual ball of the guild will be given at the Savoy on March 1, and promises to excel last year's, which was a most brilliant event.

The first membership meeting for the new year will take place on Feb. 5, at the Grand Street Boys' Ass'n., 106 W. 55th street, called by the prexy, Noble Sissle and Fredi Washington, executive secretary.

Daily 2-5-39

"Ethel Waters in her moments of tenderness is heart-wrenching. In her moments of blind passion magnificent."—*Whipple, World-Tel.*

GUTHRIE McCLINTIC presents
ETHEL WATERS in
MAMBA'S DAUGHTERS
By DUBOSE and DOROTHY HEYWARD
EMPIRE, B'way-40 St. Evs. 8:40. Mats. Wed. & Sat.
EXTRA LINCOLN'S BIRTHDAY MAT., FEB. 13

JO BAKER QUITS WHITE MATE

Guardian 2-4-39

PARIS, Feb. 3, (CNA)—Josephine Baker, former Harlem dancer who became the toast of Paris, was reported this week to be preparing to divorce her second white husband, 29-year old Roger Jean Lion.

Miss Baker, who married Lion in November, 1937, at the little town of Crevecoeur-le-Grand to the strains of the Mendelssohn "Wedding March" as rendered by the town's fire brigade band, and a rifle salute by the home guard, has been separated from her husband for several weeks, according to the newspaper Le Soir.

Fredi Washington as Lissa In "Mamba's Daughters"

By WEZLYNN TILDON

In the current Negro vehicle, 'Mamba's Daughters", at the historic Empire Theatre, there are many of our fine face actors with remarkable records in theatrical achievements representing such productions as "At Home Abroad", "As Thousands Cheer", "Blackbirds", "Porgy", "Porgy and Bess", "Stevedore", "Show Boat", "Green Pastures", "Haiti", "Run, Little Chillun", "Anthony Adverse", and other such well known productions, but the subject of this article is one of the younger—though also theatrically well-established—members of the company, the juvenile lead part of Lissa, Mamba's grand-daughter, as convincingly portrayed by the talented Fredi Washington.

Lissa is the pretty young daughter of stupid but good-hearted Hagar (so delightfully and definitely portrayed by Ethel Waters) who has been brought up in comfort and with high ideals by her grandmother Mamba (a character brought vividly to lifeby Georgette Harvey). It is not a very long part, but it is an important role and carries with it the weight of some of the highlight scenes of the play. Miss Washington ably bears that weight on her dainty shoulders by the use of grace, technique, and some sensible acting. She refrains from allowing the unnecessary note of self pity to creep into her part, nor does she allow herself to get carried away with her own great emotion; thus the feeling of her various degrees of despair reach the audience as they should. In the scene after the degrading encounter with the villian of the play, Gilly Bluton characterized with earnestness by Willie Bryant(who shows the fruits of his invaluable experinece with Alhambra Stock Company as he deletes all his personal traits and completely dons the personality of the blackguard). Miss Washington has to cry throughout the scene, but never once does she annoy the audience, or obscure story lines by increasing the intensity of her grief at the wrong time—her sobbing is soft and poignant though continuous and well designed. Through the play her speaking voice is low, but with sufficient carrying power and range to reach the various parts of the house. She doesn't "tear a passion to tatters" or let her emotion carry her into the shrill thin notes that leave an audience cold and unimpressed. Whether by conscious design or by automatic response developed from previous stage experience—much use of dramatic technique is evident though not obviously

After enjoying a well directed and all around well acted performance, we ventured backstage to interview the subject of the above discussion; there one hears the melodious voice of Miss Harvey floating from out her dressingroom; Willie Bryant, minus his villainous character, the jovial, wisecracking Willie that Harlem knows and admires; the simple-minded Hagar replaced by a charming and unassuming Miss Waters, and then Miss Washington.

Getting the well-liked Fredie to talk about herself is easily comparable to the pulling of the eye-teeth, but when it comes to her art that's a different story. She wouldn't add to the information about herself found in the who's who on the program other than to state that she was also a dancer and with a partner had done much ballroom dancing over Europe. There was a common ground for your writer and the young actress; so we enjoyed the discussion of dancing as a grace giving factor to the technique of movement in the art of acting and also for keeping the muscles in tone. She admits, however, that though she is enthusiastic about her dancing, she is much fonder of acting—having seen her do both, we feel the choice is up to her.

Perhaps the Who's Who in the cast best tells about her theatrical background. "(She) probably is best known to the American public for her performance as the fugitive lass in Universal's "Imitation Of Life", with Claudette Colbert. While in Hollywood she also appeared in "One Mile From Heaven" with Claire Trevor and Bill Robinson. She first did service to the drama in "Black Boy", playing opposite Paul Robeson, and has been seen in "Run, Little Chillun," "Sweet Chariot", "Great Day" and "Singing the Blues" . . . ."

In private life Fredie Washington is Mrs. Lawrence Brown and executive secretary of the Negro Actors' Guild of America from which she at present has a leave of absence.

Bill Robinson Reelected as . . . .

LaGuardia Heads Patrons' List to Support Ball

. . . . Guild's Honorary President

NEW YORK—Bill "Bojangles" Robinson, honorary president of the Negro Actors Guild of America, was unanimously reelected to that post Sunday, February 5, at the organization's annual meeting. Other officers elected to fill vacancies were Laura Bowman and Lester A. Walton, vice-presidents; James A. (Billboard) Jackson, historian and Vivian Harris, recording secretary.

Reports were made by Fredi Washington, executive director and secretary; W. C. Handy, treasurer; Wilmer F. Lucas, certified public accountant; Laura Bowman, children's Christmas party committee; Wilhelmina Williams, visiting committee; Edna Thomas, membership; Geraldyn Dismond, publications; Lou Layne, publicity; Will Vodery, entertainment; Eugene Kinckle Jones, social service; Commissioner Hubert T. Delany, legal advisor, and Elmer A. Carter, chairman of the finance and nominating committees.

A motion from the floor, recommending that the committee's recommendations be adopted, carried unanimously, thereby reelecting Honorary President Robinson and filling the vacancies in officer personnel. Two of these had been created by the deaths of James Weldon Johnson and Arthur Schomburg, Sr.

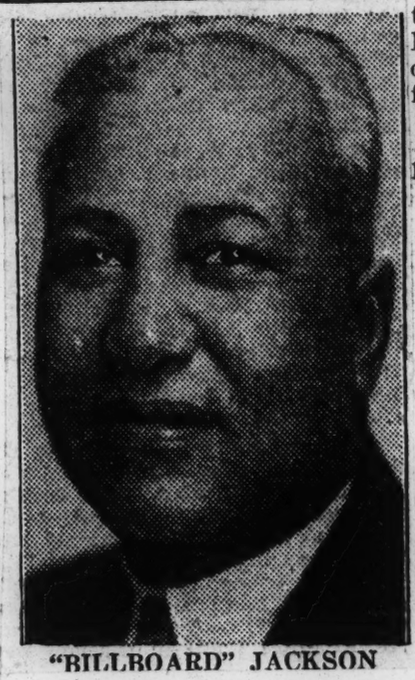
Guest speaker was Frank Gillmore, international president of the Associated Actors and Artists of America and president emeritus of Actors Equity, who was introduced by Alan Corelli, executive secretary of Theatre Authority.

President Noble Sissle conducted the meeting, which was opened with an invocation by the Rev. John H. Johnson, pastor of St. Martin's Church. Dr. B. A. Tintner, chaplain of the Jewish Theatrical Guild, delivered the benediction. A short musical interlude during the program was provided by Lola Hayes, outstanding soprano.

Headed by Mayor Fiorello H. LeGuardia, a committee of patrons former last week, expressed support of the second annual ball of the Guild, scheduled to take place Wednesday night, March 1, at the Savoy Ballroom.

In adidtion to Mayor LaGuardia, those forming the committee include Tallulah Bankhead, Representative Bruce Barton, Mrs. Bessye J. Bearden. E. Simms Campbell,

Guild Historian



"BILLBOARD" JACKSON

Mrs. Thelma J. Carter, Mrc Connelly, Mrs. Bertha Mae Cotton, Vinton Freedley, Fred R. Moore, Commissioner Paul Moss, Republican Caroline O'Day, Dr. C. B. Powell, Justice Charles C. Toney, Carl Van Vechten, Perry Watkins, Orson Welles, Walter White, Dr. Wiley M. Wilson and Dr. Louis T. Wright.

Opened on Wednesday

THE MIKADO, or rather "The Swing Mikado," by a Negro unit of the Chicago Federal Theatre, is an amusing and frequently a fantastically comic joke on the unexceptionable style of Gilbert and Sullivan. Fully half the opera is sung in traditional style, and none too well, but several times during the evening both the orchestra and performers go creditably berserk.

Armstrong Stops Pancho In Fourth

HAVANA—Little Henry Armstrong successfully defended his welterweight title here Saturday night against the challenge of Bobby Pancho of California, winning in the fourth round on a technical knockout before a crowd of 10,000 fans.

Billed for 15 rounds, Pancho began tiring in the fourth and Armstrong backed him against the ropes and bombarded him with rights and lefts. Pancho slid to the floor and Referee Jim Braddock stopped the fight after one minute and 10 seconds of the fourth round.

Pancho held a 13 pound advantage over Armstrong, weighing 147 pounds.

Mrs. Roosevelt Visits "Mamba's Daughters"

NEW YORK, March [illegible] (ANP)—While the whole country is still talking about the recent decision made by Mrs. Eleanor Roosevelt with regard to the D.A.R. and the Marion Anderson concert, the First Lady is taking life quietly, making her casual rounds of the theatres in the Metropolis.

Tuesday night she was a casual visitor to see "Mamba's Daughters," Guthrie McClintic's high colorful and successful play of the underprivileged colored folk of South Carolina. Mrs. Roosevelt was taken back stage after the show to meet the star of the piece, Ethel Waters. Accompanying Mrs. Roosevelt were Charles MacArthur, celebrated playwright, and his wife, Helen Hayes, America's number one actress.

Discussing the attitude taken by Mrs. Roosevelt in the "affaire la Anderson," Miss Waters congratulated Mrs. Roosevelt on her decision.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

OPERA TICKETS SELLING FAST



Cast of the opera "Martha" to be presented Thursday evening, Jan. 12 in the Y.W.C.A. Hall, Clarendon and Stuart Streets (by the Byars-Harris Operatic Group).

The great enthusiasm being shown by the public in purchasing tickets for the second performance of Flotow's Opera "Martha" to be held Jan. 12 at Y.W.C.A. Hall, Clarendon and Stuart Sts., Boston, proves that the public acclaim of the first performance will cause this beautiful and spacious hall to be filled to capacity.

The cast includes: Vivian Byars, soprano, (Lady Harriet); Evangeline DeVaughn, contralto, (Nancy); Irving Ridley, tenor, (Lionel); Ernest O'Banyoun, (Plunkett); Fred Riggs, (Sheriff); Gilbert Hutcherson, (Tristan).

The chorus includes: Margaret Gatewood, Lulu McQuitter, Eleanor Stewart, Edna Jennings, Hazel Berd, Cassandra Armstrong, Emily Riggs, Flossie Shelton, Leonessa Powell, Latelle Anderson, O. Chapman, Marie Conklin, Gonsalves, Nora Simmons, James White, A. G. R. Mitchel, Irving Hebron, Albert Cosby. James Byars, conductor, Ralf Coleman, stage director.

5 WPA Graduates In 'Mamba's Daughters'

NEW YORK—Five actors from the WPA Federal Theatre Project are featured in the cast of the Broadway hit, "Mamba's Daughters," starring Ethel Waters, at the Empire Theatre.

Just a few months ago Canada Lee, the amorous Christophe, Louis Sharp, the aging Toussaint L'Ouverture, and Jimmy Wright, all of the WPA Federal Theatre's "Haiti," were thrilling thousands of theatregoers in New York and Boston as the great liberators of 500,000 blacks fighting against the imperialistic designs of Napoleon Bonaparte.

Dorothy [illegible], a veteran of the stage, recently left the cast of "Androcles and the Lion," the WPA Federal Theatre's current production at the Lafayette Theatre, to play the part of Tessie in "Mamba's Daughters."

Georgia Burke, widely acclaimed as a stage and radio artist, was one of the original members of the Negro Theatre unit.

The settings are by Perry Watkins, designer of the sets for the Federal Theatre Project's "Haiti" and "Pinnocchio." His assistant, Rita Hassan, is also a former member of the Federal Theatre.

La Waters Catapults Race To New Heights In 'Mamba's Daughters'

Audience Stands Up and Cheers Great Artist After Initial Performance On Broadway.

NEW YORK CITY, Jan. 12—"Mamba's Daughters," a drama by Dorothy and DuBose Heyward. Produced by Guthrie McClintic at the Empire Theatre, 40th street and Broadway with an initial opening Tuesday evening, Jan. 3rd. Starring Ethel Waters, featuring Fredi Washington, Ann Brown, Willie Bryant, Georgette Harvey, Jose Ferrer, J. Rosamond Johnson and a large mixed cast.

REVIEWED BY BILLY ROWE

On the stage of the Empire Theatre, the undisputed "class" house of Broadway, just below Times Square, Ethel Waters, the greatest colored lady of the musical comedy world, blossomed forth last week into the greatest dramatic actress of the generation.

Treading upon boards made famous by the Bernhardts, Barrymores, Howards, Hayes and Cornells of several generations, Ethel Waters did not fall short of the great dramatic tradition which they left for others to follow and be guided by. In entering the field of serious drama, Miss Waters left nothing of the musical comedy star unchanged, but in much less time than it took to carve her niche in that phase, she inserted herself wholly into this new category with zest and feeling, and in so doing, captured for herself an immortal place in the hall of fame, adding her name to that sacred scroll which bears those of Charles Gilpin, Black Patti, Paul Robeson, Dr. Aldridge, Rose McClendon, [illegible] B. Harrison.

WRITING FALLS SHORT

With much less prolific pen than when they wrote "Porgy," which turned into a theatrical hit several seasons ago, the Heywards' present drama, "Mamba's Daughters," which deals with the stage-old theme of mother love and sacrifice for an illegitimate daughter, is less than half a play. As is the fatality of most writers of colored dramas, the trend is seemingly too much towards the exhibition side and is therefore less convincing from any angle. Notwithstanding that when Mr. Heyward's book of the same name was first released several years ago it became a best seller, the same story and theme of Mamba, her daughter, Hager, Hager's daughter Lissa, Gilly Bluton, St. Julien Wentworth and all his other characters interwoven in this sad story in and around Charleston, have a harder time making believe on the stage of the Empire than when they were pictured on the printed page.

Nevertheless theatre-goers of the highest variety applauded "Mamba's Daughters," vociferously when Ethel Waters and her supporting cast completed its make-believe Tuesday night. Never before in the annals of the theatre have we seen a more convincing performance embodied with more heart, more soul and more understanding. From beginning to end we believed that Ethel Waters was Hager, the big dumb brute of a woman ready to kill others and sell to protect her daughter's happiness. Not once did we believe that Georgette Harvey was anybody but Mamba who spent her time keeping her daughter out of trouble and raising her granddaugh-

er into great-lady-hood. Willie Bryant will forever be Gilly Bluton the heartless villian whose soul carried neither gratitude nor respect, and to whom conscience was just a word he had heard some place. Fredi Washington was in the proper vein as Lissa, the wronged daughter, Ann Brown's acting and voice were up to standards, Jose Ferrer, white, was superb as the understanding employer of Hager and her friend in their time of need. Others who did more than well with their parts were: Hayes Pryor, Alberta Hunter, Ethel Purnello and Al Stokes.

Negro Broadcasting Co. Plans Future Programs

The O.R.E. Red Seal Broadcasting Company held a meeting last Sunday afternoon in the dining room of Hotel Dumas, at which time the program committee outlined a number of plans to be acted upon during 1939, and also mapped a series of programs to be broadcast in the near future. The meeting was in charge of E. D. Orner, president and founder.

Attorney Arnold and Harcourt Tynes, of the Association for Study of Negro Life and History; and Miss Orrie Jones, a public school teacher, were introduced and spoke in behalf of the Red Seal Broadcasting Company.

A complete detail of the activities carried on by this Negro broadcasting company will be fully explained at a dinner given Sunday, January 29.

300 Children Aided by Negro Actors' Guild

NEW YORK, Jan. 5—With President Noble Sissle playing Santa Claus, 300 children, the sons and daughters of indigent actors, received Christmas cheer last Saturday at a party tendered them by the Negro Actors' Guild of America.

Held at St. Mark's hall, in the shadow of a huge, gaily decorated Christmas tree, the party was under the personal supervision of Laura Bowman, stage, screen and radio star, and a committee which included prominent professional, social, and business women of the community.

For three hours during the afternoon, from 2 to 5 p. m., the children were entertained and feted with Christmas candy, cookies, and ice cream. At intervals, their feasting was interrupted as stars of the entertainment world dropped in to add their personal felicitations to the festivities.

The highlight of the party was the distribution of toys to the children, obtained through donations of members of the guild and sympathetic organizations. Notable among the donations were one of $10 by Miss Fania Marinoff, and a $5 donation by Guthrie McClintic, producer of "Mamba's Daughters."

Those who acted on the committee, in addition to Miss Bowman, its chairman, were Helen Atkinson, Bessye N. Bearden, Mrs. Elmer A. Carter, Arnold C. de Mille, Geraldyn Dismond, Darlene Duval, Zola King, Mrs. Lemuel T. Foster, Mrs. Will Vodery, Susie Sutton, and Fredi Washington.

HATTIE McDANIEL ON THE AIR



Hattie McDaniel, movie actress, being interviewed by Ruby Elzy on the "Southern Serenade" program. Miss Elzy, who won national fame as Serena in the Gershwin opera "Porgy and Bess," is now appearing in the Federal Theatre hit, "Run Little Chillun'." Miss McDaniel is busy on her script for the part of Mammy in "Gone With the Wind."

LUNCEFORD, FATS GO TO EUROPE

NEW YORK, Jan. 28—While the nations in Europe decide to do some fighting in the meantime, Jimmie Lunceford and his band will return to Europe this summer, shoving off on May 26, and opening in Oslo, Norway on June 1.

The band will give concerts mostly, and will remain abroad most of the summer.

Fats Waller, who was at the Yacht Club here until he closed on Thursday, is also contemplating another European tour, it was announced this week.

NICHOLAS BROTHERS TO EUROPE

Famous Team, Co-Starring At Present With Cab — Scheduled for Foreign Tour In March.

NEW YORK CITY, Feb. 2—The sensational brothers, currently co-starring with Cab Calloway and his orchestra at the Broadway Cotton Club, are scheduled to make their second trip abroad, comes March.

In England last year this time, the two brothers — Fayard and Harold—chalked up a success for American colored tap dancers that has been duplicated only by Bill Bailey, who is considered as great as Bill Robinson abroad. During their initial tour of the old country, the kids played every important theatre and hotel across the Atlantic. During several of their engagements they were used as the stars of legit productions by C. B. Cochrane, the "Ziegfeld of Europe."

Returning here late last year, the brothers were starred along with Mitzi Green in the Moss-Hart production of "Babes in Arms." As stars of that opus, they stayed on the stem more than a year. After a four weeks' rest they toured several of the larger theatres at which time they featured the Paramount and Loew's State Theatres on Broadway.

Directly after their theatre run, they were cast for the present Cotton Club revue to hold up the star end with Calloway. Since opening at this spot, the kids have reached new heights with each aging day. Having a complete new act, the boys are now considered the best juvenile dancing team in the country.

In the event that the present European trip goes through as planned, provided there's no war by March, the dancing duo will follow along the same route they became European famous on during their first trip abroad.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

Louise Beavers' Latest Vehicle "Reform School"



SCENES FROM "Reform School," Louise Beavers' latest starring vehicle, presented by Harry M. Popkin, executive producer of Million Dollar Productions, Incorporated. It was directed by Leo C. Popkin with Arthur A. Brooks as supervisor. 4-15-39

Center—Louise Beavers, who creates the newest and finest role of her illustrious career as "Mother Gordon," superintendent of the reform school.

Top photo (left) Maceo Shefrield as "Superintendent Stone," predecessor to Miss Beavers, beating up Reginald Fenderson as 19-year old "Freddie Gordon." The guard is Monte Nawley as "Jackson."

Top photo introduces "Harlem's Tuff Kids." Left to right, Bob Simmons, De Forrest Covan, Eddie Lyn, Reginald Fenderson, Eugene Jackson, and Freddie Jackson. 4-15-39

Bottom photo (left): Louise Beavers and her new guards. Bottom photo (right): a scene on the parade ground of the "Reform School" at flag-raising, with over two hundred boys at assembly. (ANP Photo).

20 Members Lost From Actors Guild in Year

New York—(C)—James A. (Billboard) Jackson, historian of the Colored Actors Guild, reported last week that the following twenty persons "of the world of entertainment" had "passed from this stage of God's great universe to play their parts in the heavenly house of stars" during the past year: Jean Barnett, Avis Banks, Lillian Brown, Wm. C. Brown, Jean Calloway, Gallie de Gaston, Hezekiah Evans, Will Garland, Elizabeth Handy, Coy Herndon, James Weldon Johnson, Robert Mitchell, Mabel Ridley, John (Big John) Ryland, Clarence (Bud) Scott, James (Doc) Straine, Lee Etta Smith, Josephine Therman, Martha Thomas, and William Washington.

Daytona Beach, Fla. **News**
April 16, 1939

Jimmy Lunceford Packs Them In For Jam Session

Jimmy Lunceford, another of the big name negro orchestra leaders, Friday night pealed out rhythms torrid and steaming at a dance at Bethune-Cookman college. A section reserved for white people, who sat, listened and swayed in their seats was packed to capacity. Even those who had to stand didn't seem to mind—it was worth their while to hear swinging the way it ought to be done.

A nosey notebook, loose on the scene, picked up some tid-bits. Here they are: **Big Six Rosier**, unable to resist the tunes, putting in some extra steps as he trucked up the stairs . . . **Muriel Baggett** leaving **Buzz** to chat with **Muriel Behle** and **Brewster Courtney**, who were among the front line cats . . . **Harriet Sussman** peering in from the outside with a mob of other enthusiasts. . . **Marjorie Melton** and **Ernest Bibb** arriving late and getting best seats. . . . **Lyle Holmes** approvingly watching **Nita Johnson** sway with rhythm. . . **Norma Roberts**, in a stunning outfit, losing sophisticated airs to peck a mite. . . . **Lanier Smith** hustling out to find brother, **Bud**. . . . **Bob Croft** and **Betty Bell** perched in a window chewing gum. . . . **Eve Bickford** and **Judd Wharton** leaning on the syncopated piano. . . .

Dick Stull of New York, perfectly entranced by the atmosphere. . . .

Durham, N. C., Morning Herald
April 30, 1939

Negro Artists:--

New York—Despite the fact that New York city has a sizable Negro colony in Harlem, Broadway producers are compelled to look to other fields when casting a show of colored folk. When the Theatre guild staged its hit, "Porgy" the cast was recruited from Harlem and also from South Carolina and the West Indies.

At the moment it is a "bull" market for Negroes on Broadway. There are two swing versions of "The Mikado" with colored casts, and there is the drama, "Mamba's Daughter," with Ethel Waters heading a cast of Negro players.

Not since the days when Lew Leslie was producing one "Blackbirds" after another and the Theatre guild was trouping "Porgy" through out this country and Europe has there been such a demand for Negro players.

In the two "Mikado" versions the federal theatre presents the most swing version, but the second edition has the meritorious services of Bill Robinson. He is a Negro man with a wide grin and his age is about 55, but he flaunts the elan to dance with that perfect rhythm which one finds only in the tempestous feet of Bojangles.

True, the federal theatre version of "The Mikado" is much the better for they really hurl swing music into the score with abandon, but the advantage the other has is that Bill Robinson is the Mikado, brandishing his golden derby, his golden shoes and his wide smile.

As was feared, the Gilbert and Sullivan scholars have been complaining about the liberties taken in both the swing versions of "The Mikado." They are writing letters to the editors, threatening suits if only they had legitimate grounds to sue and otherwise becoming indignant because the Negro lassies, impersonating Japanese maidens, sing "Tit-Willow" with a gesture of oom-pah.

Both of the Negro "Mikado" operettas demand practically all the talent that can be garnered from Harlem at the moment. They sing and dance and shout hallelujah, but the fact remains that although both productions are impressive the one performance that stands out and is something to get excited about is that of Bill Robinson as the Mikado.

The two "Mikado" versions are satires upon the original Gilbert Sullivan book, the same one that made the Japanese complain often, but "Mamba's Daughters" is strictly a down to earth Negro drama. In this Ethel Waters is a woman who cares nothing about life except that her daughter will get every advantage. Playing her first serious dramatic role, she leaves behind the blues singing numbers she featured in musical revues in the past and performs the serious woman, the woman who is willing to risk death if only it will bring success to the child that she doesn't understand. She knows only that as a mother that she must stand by this daughter of hers, the daughter who lives in another world.—Mark Barron.

Passing Of Musicals And Revues Mourned

NEW YORK (C)—Romeo L. Dougherty, former sports and theatrical editor and known as "Dean of the Press" in Jamaica, mourns the passing of musicals and revues in the current issue of the Negro Actor," organ of the Negro Actors Guild of America. Mr. Dougherty is living in retirement at his home, 108-34 Union Hall street, Jamaica. N. Y.

Atlanta, Ga. Constitution
April 9, 1939

WASHINGTON HIGH TO PRESENT PLAYS

The class in oral English and dramatics of Washington High Evening school will present two one-act plays in the school auditorium Tuesday night, the program being the second of the year.

The plays were written by the class. One deals with low-cost housing projects in Atlanta. The second deals with conditions among negro women pioneers in Atlanta.

Chattanooga, Tenn., Daily Times
April 21, 1939

PLAYERS FROM DILLARD TO GIVE PLAY TUESDAY

The Dillard university dramatic players from New Orleans will present the play, "Gangsters Over Harlem," Tuesday night at 8 o'clock at Howard High school under the sponsorship of Chattanooga council, Southern Negro Youth congress, it was announced yesterday.

The players have appeared at Tuskegee, Florida A. and M. college, Wiley college, Southern university, Fisk university and in many cities and towns. Each year during Negro History week they present plays written by Negro playwrights.

"Big White Fog" Author Is One of Country's Aces

Theodore Ward, young Chicagoan here with the cast of the Federal Theatre's "Swing Mikado," is one of the most talented playwrights in America.

Hallie Flanagan, administrator of the project, said of Ward's "Big White Fog" stirred the most controversy in the "Windy City" when it was put on there last year by the Negro unit of the city's federal Theatre Project.

And the talented American poet, Langston Hughes, whose "Don't You Want To Be Free?" presented last year by the Harlem Suitcase Theatre, was favorably received, also believes that young Mr. Ward shows promise of a brilliant future.

"Big White Fog," a forthright presentation of Negro problems, reflects the history of Negro migration from the South and the rise of the Negro proletariat in the Middle West.

"Theodore Ward," Richard Wright, who won a Guggenheim Fellowship declared, "comes to the Negro theatre fully equipped to present life and problems confronting the Negro as they really are."

White collar workers and professional men and women in Chicago protested the presentation of Mr. Ward's play because it presented an honest picture of a Negro family belonging to the working class, which they felt "belittled the Negro. "Big White Fog," however, was hailed by the critics as being one of the finest plays written last year. Most of them felt that the play was "too honest," but that it showed that the Negro problem should be considered more seriously. It ended on a note that collective action on the parts of Negroes and whites is the solution of the problems confronting the masses.

Mr. Ward, who is making his home in Brooklyn while he is here with "Swing Mikado", was born in Thibodeau, La., thirty-two years ago. He attended grammar school in the South, attended the University of Utah for one year and was a Zona Gale scholar at the University of Wisconsin for two years.

"I have spent most of my life roving around the country, hopping bells and doing anything else to make a living," he said.

Chattanooga, Tenn. News
April 22, 1939

Dillard Thespians To Appear Here

The Chattanooga Council, Southern Negro Youth Congress, will present the Dillard University dramatic players in "Gangsters Over Harlem" and "The Seer and Slaves With Two Faces" at 8 p.m. Tuesday in Howard High School auditorium.

The players have appeared in productions at Tuskegee, Florida A. & M. College, Southern University at Mobile and Fisk University.

"Sing for Your Supper" Gives 50th Performance

"Sing for Your Supper," the Federal Theatre's sprightly musical revue which gains in popularity with each passing week, will give its 50th performance at the Adelphi Theatere next Tuesday evening (June 20).

Installed in the largest of the Project's New York theatres, "Sing for Your Supper" has succeeded in attracting near capacity audiences since its opening, and has maintained this high attendance even with the coming of summer.

Leading Actresses In Broadway Play



"Mamba's Daughters," play from DuBose and Dorothy Heyward novel, has won high praise from critics and public alike since its r[illegible]ening as a Guthrie McClint[illegible] p[illegible]resentation at the Empire theatre on Broadway.

Ethel Waters, internationally famous singing star and comedienne, proves herself a top ranking dramatic actress. Shown left to right, in this picture, a scene from the play, are Georgette Harvey as "Mamba;" Miss Waters as her daughter, "Hagar," and the glamarous Fredi Washington as "Lissa," daughter of Hagar (ANP Photo).

DRAW BIG MONEY AND ARE PAID SAME WAY

Cab Calloway's Band "Tops" Among Negroes For Theater Dates — Armstrong Second — Tops Such Bands As Webb, Duke, Jimmie and Noble.

The next time you go to a theater to hear your favorite band "swing out," and can get some idea how they rate from the following information, gleaned from The Billboard.

Kay Kyser and Fred Waring are $12,000 outfits. Benny Goodman gets $10,000 a week. Paul Whiteman and Horace Heidt get $8,500.

Cab Calloway tops colored bands, getting $7,500, along with such outfits as Casa Loma, Bob Crosby, Eddie Duchin, Ted Lewis, Phil Spitalny and others.

Next to Cab comes Louis Armstrong. His take for a week runs around $6,500 along with Jimmy Dorsey.

In the $5,000 to $5,500 class are Duke Ellington and Chick Webb, with Noble Sissle and Jimmie Lunceford grouped in the $3,000 to $4,000 class.

MAXINE SULLIVAN SINGS BECAUSE SHE LOVES TO

Buds Into Movie Star In Less Than Two Years

Maxine Sullivan, a native of Homestead, Pa., and Cinderella of the swing era, little realized a few years ago that her appearance with her uncle's four-piece band singing little ditties, would ultimately take her out of this humdrum surrounding and swing her into the big time, let alone the movies.

But, destiny being what it is, that is just what happened, and scarcely more than two years ago Maxine found herself singing it soft and low in the Onyx Club in New York doing arrangements composed for her by Claude Thornhill.

MRS. JOHN KIRBY

Her rise transcends the sensational and it so happened that she soon turned out to be a very, very busy personality. She's well established at the Onyx Club doing her swing numbers to the music of John Kirby's orchestra. And Maxine, by the way, in private life is Mrs. John Kirby as the result of a musical romance consummated at the club.

She has been seen and heard in other favorite spots, made guest shots on radio, done a bit of traveling and just recently completed two movies, one for Paramount and another for Warner Bros.

IN TWO PICTURES

"St. Louis Blues" in which Dorothy Lamour is also cast and "Going Places," the Warner vehicle starring Dick Powell and Anita Louise, both show her in swell sequences.

In the latter picture she is supported by Louis Armstrong in a Jitterbug Jamboree along with the Dandridge Sisters in swinging nursery rhymes. Armstrong gets off two renditions of "Jeepers Creepers."

And Maxine has not reached her greatness. Although she popularized the swing arrangement of "Loch Lomond," and "Annie Laurie" which she still sings at the Onyx, she's getting ready for two more popular numbers, "Listen to the Mocking Bird" and "Drink to Me Only with Thine Eyes" which bid to eclipse her past performances.

REALLY GOING PLACES

Maxine's success is due to singing. She loves it. Although slightly sentimental it does not detract from her ability and adorable personality. She considers her husband's swing band the best in the country, and, it is her all-consuming ambition to live up to the two-year-old prediction of Gladys Mosher, who discovered here, that she "ought to go places."

At Hampton



Two members of the Ballet Caravan which will appear at Hampton Institute for two performances next Tuesday, a matinee at 4:00 p.m.,, and the major performance at 8:15 p.m. It is composed of twenty members who take American dance themes and give them distinctive native treatment.

THREE STARS OVER BROADWAY



Shown above are Georgette Harvey, Ethel Waters and Fredi Washington who appear in "Mamba's Daughters," now in its third week at the Empire Theatre.

Ethel Waters Fails to Answer Encore No. 13

NEW YORK — Ethel Waters, who is rounding out her wide stage, screen and concert experience as a tragedienne, collapsed at the Empire Theatre last week after receiving twelve encores from her hysterical audience.

The Hagar of "Mamba's Daughters" maintained that she was no actress despite the acclaim given her depiction of the tragic role. She could not return for a thirteenth bow. Trying to compose herself, she said:

Can't Stand and Bow

"I can't stand there and bow to them. I get choked and dizzy and I don't know what's going to happen. I'll sing for them. I'll get in a chorus line and dance. I'll make them laugh. But I can't stand there and bow when they're like that."

She continued:

"They said such fine things about me, but they don't know. They complimented Ethel Waters. There isn't any Ethel Waters anymore. I'm Hagar. I'm really Hagar.

No Play-Fight

"We really fight on the stage. don't know how to play-fight. W get hurt. My thumb has bee sprained for a week.

"When I kill that man I kill hi every night. And when m daughter is hurt it is a real Haga and a real daughter. I don't know what I'm doing. I just know m daughter has been hurt and want to die."



SWING

BY

LIONEL HAMPTON

IN WHICH PRE-SWING DISCS ARE DISCUSSED

Jean Persand writes from Frisco asking whether its Fats Waller on Ted Lewis' disc of "Royal Garden Blues." Although most jitterbugs probably wouldn't recognize it, it is Fats.

While playing in Kansas City last year, quite by accident I nosed through an old junk shop (a favorite and expensive habit of my wife's!) and had the good luck to unearth about two-dozen of the oldest Armstrong and Ellington records.

It was worth the visit between shows.

In Chicago, just recently, I discovered an Original Dixieland Jazz Band recording of "Crazy Blues," "My Honey's Lovin' Arms," and Ellington of "Wanna Go Back Home Again," and "Jazz Battle."

"Jazz Battle" is rare and early as a recording. Walter Barnes made it. Jabbo Smith was in on it, too. Hayes Alvis was in on the bass.

More of these rare recordings in which Jabbo Smith and other old-timers figured are "Little Willie Blues," "Sleepy Time Blues," "Sweet and Low Blues," "Take Your Time," "Boston Shuffle," "Band Box Blues," "Decatur Street, Tutti," "Til Times Get Better," "Lina Blues," and "Crooning the Blues."

* * *

Often swing fans ask me why it is that trumpeters seem to be the prima donnas of most outfits.

In New Orleans, they explain it by telling you, "Man, why the cornet always marches first in the procession."

They tell me in Chicago some years back Jabbo Smith played rings around Henry Allen in a contest. Jabbo recorded with the best.

Among them being Sidney de-Paris, Benny Carter, Ben Waters, and the late and great Jimmy Harrison.

* * *

Ellington made three recordings in 1927 of "Chicago Stomp Down," but to attempt getting it in 1939 is an impossibility. It is far easier to buy it abroad, where it was issued twice.

* * *

Four years ago, an eleven-piece outfit which had the Marsala brothers on trumpet and clarinet, Zutie Singleton on drums, Boyce Brown on alto, Charlie LaVere and other swing kings, recorded "Ubangi Man."

That disc, for some obscure reason, was never released, which is too bad. It was really a classic.

* * *

Ed. Note: A new batch of photos of Lionel Hampton for release to swing fans are ready at MCA, 745 Fifth Avenue, N. Y. C.

Haynes Earns Spurs In New Shaw's Opus

NEW YORK—Following the hit trial blazed by "Macbeth" and last season's smash triumph, "Haiti," the WPA Federal Theatre Project's all-Negro production of "Androcles and the Lion" has attracted 30,000 theatre-goers in its first three weeks at the Lafayette Theatre.



HAYNES

Although there is enough praise for everybody in the unanimous acclaim the New York press accorded "Androcles and the Lion" Daniel Haynes, as Ferrovius, has been singled out for his splendid performance.

Haynes may well be proud of his achievment, for in previous New York productions of the Shaw play Ferrovius was interpreted by first rank Broadway actors, whose work then semed to defy competition.

Haynes' press notices surpassed even those received by Orville Caldwell, who played Ferrovius in the 1925 Theatre Guild version.

Federal Theatre Play Market

NEW YORK, — (ANP)— Aspiring authors and playwrights were advised this week to submit their one-act and full-length plays to the National Service bureau of the Federal Theatre project, in New York City, by the National Urban league.

Officials of the league called attention to the fact that the theatre project pays royalties for all types of plays.

The authors of full-length dramas produced by any unit of the project receive $50 per week for the first four weeks that the play runs, and $100 per week thereafter. One-act plays are paid for at the rate of $25 per week. In addition, there is always the possibility of future sales of the play, either to a commerical producer or to the movies.

Plays should be addressed to the National Service Bureau, Federal Theatre Project, 1697 Broadway, New York City, and should be accompanied by a stamped, self-addressed envelope for their return in case they cannot be used.

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

THE PLAY IN REVIEW

June 1-5-39

Ethel Waters Appears in Her First Dramatic Role in the Heywards Play

'Mamba's Daughters' From the Novel of the Same Name

MAMBA'S DAUGHTERS, a play in two acts and nine scenes, dramatized by Dorothy and DuBose Heyward from the latter's novel of the same name. Settings by Perry Watkins (assistant to Mr. Watkins: Rita Hassan); song, "Lonesome Walls," composed by Jerome Kern from the lyric by Mr. Heyward; staged and produced by Guthrie McClintic. At the Empire Theatre.

Mamba.....Georgette Harvey
Gardenia.....Anne Brown
Tony.....Jimmy Wright
Tessie.....Dorothy Paul
Slim.....Reginald Beane
Policeman.....Bob Coogan
Another Policeman.....John Rustad
Clerk of the Court.....John Cornell
Prosecuting Attorney.....Oliver Barbour
St. Julien deC. Wentworth.....Jose Ferrer
The Judge.....Harry Mastayer
Hagar.....Ethel Waters
Davey.....Al Stokes
Ned.....Hayes Pryor
Mingo.....Louis Sharp
Drayton.....Canada Lee
Maum Vina.....Ethel Purnell
Eva.....Georgia Burke
Willie May.....Helen Dowdy
Rev. Quintus Whaley.J. Rosamond Johnson
Gilly Bluton.....Willie Bryant
Dolly.....Alberta Hunter
Lissa (as child).....Joyce Miller
Martha (Eva's daughter)....Rena Mitchell
Lissa.....Fredi Washington

By BROOKS ATKINSON

Reaching around inside his Negro novel, DuBose Heyward and his wife, Dorothy, have made a play of "Mamba's Daughters," which Guthrie McClintic staged at the Empire last evening. Ethel Waters, one of our lustiest revue singers, is playing her first dramatic part as Hagar, the fabulous mother of a celebrated radio singer. As the Heywards have retold the story for the theatre, "Mamba's Daughters" is a melodrama about elements of Negro life in South Carolina, and Mr. McClintic has equipped it with the splendor of spirituals and choruses. Although a good part of it is boldly and powerfully dramatic, it still has the shiftless style of a play at second hand; and although Miss Waters plays with her usual rangy and gleaming wholesomeness, she does not go very deep inside her part. The audience last evening gave considerable evidence of liking both the play and the performance. Perhaps this column's reservations are beside the main point.

* * *

"Mamba's Daughters" is the rudely heroic story of a Negro mother, Hagar, and a grandmother, Mamba, who rise nobly to the occasion of a talented daughter in the third generation. Hagar is a rambling, dull-witted black wench who gives birth to a daughter without knowing exactly who the father is. She is rusticated by the court to an island plantation outside Charleston as punishment for violently assaulting a riverman, and Mamba, the matriarch, takes charge of her baby daughter. The daughter is fair of skin and has inherited a beautiful singing voice from her mother. "Mamba's Daughters" is the story of how both Hagar and Mamba, ignorant as they are, understand the rare fortune that has come into their lives. With remarkable tenacity and humility, they raise her with the graces of a fine lady, and she fully appreciates what they have done for her. In the end Hagar commits murder and then kills herself to save her daughter and her mother from disgrace and danger at the hands of a blackmailer.

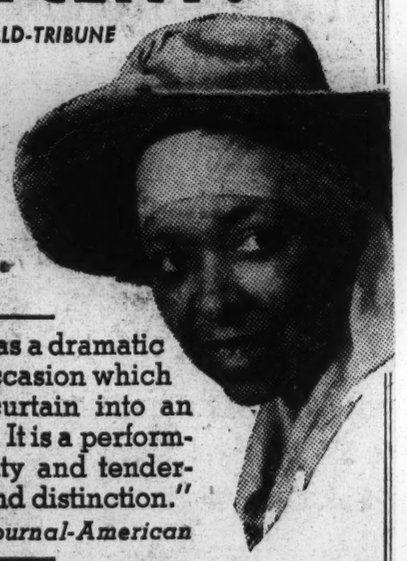
It is a big story. Without ever being meretricious in motive, it shows what good instincts lie under rough exteriors and what desperation women feel for their young. The Heywards have also had the kindness to portray the daughter as a maiden worthy of the love her mother and her grandmother have lavished on her. But the play is written in a lumbering form that catches only the bravura moments in a story that is founded on sensitivity of perception. It is a succession of crucial scenes in what must have been originally an illuminating portrait of Negro character. It is curiously inarticulate about the aspects of character that should distinguish "Mamba's Daughters" from synthetic plays about Negroes.

Part of this is the result of limitations in Miss Waters's acting of Hagar. She is personally earnest and magnetic enough to win every one's personal respect and good wishes, and she gives the whole play a sturdy quality in the scenes she plays. But her limp, plodding style, which she seems unable to vary, results in a performance rather than in the expression of a character. Georgette Harvey, an old hand at this sort of thing, hits off the character of Mamba with a few crisp strokes that bring the nature of the part to a head immediately. Fredi Washington beautifully plays the part of Hagar's talented daughter. As the vicious gangster of the island, Willie Bryant acts with stirring accuracy of outline. The chief white part is played with remarkable skill and feeling by José Ferrer, who did as much for the lamented "Missouri Legend" of last Autumn. Perry Watkins has designed a series of settings that ably communicate the latent spirit of the drama.

Mr. McClintic has got more out of other scripts in the past than he has drawn out of this ground-plan of what might have been a finely wrought drama. Some vigorous and some fundamentally emotional scenes do come out of it. The audience rose to them last evening. But this reviewer felt that the full intimacy of the Heywards' knowledge of their subject was sparingly expressed in a clumsily written show.

"ETHEL WATERS is MAGNIFICENT!"

—WATTS, HERALD-TRIBUNE



"Add the name of Ethel Waters to the list of the season's immortals who have been cheered by their audiences."
—MANTLE, *Daily News*

"Ethel Waters' debut as a dramatic actress, an eventful occasion which turned at the final curtain into an ovation for the star... It is a performance of deep humanity and tenderness, of fine clarity and distinction."
—ANDERSON, *Journal-American*

"Ethel Waters deserves the great acclaim which rewarded her work in 'Mamba's Daughters'...In her moments of tenderness she is heart-wrenching. In her moments of blind passion magnificent".
—WHIPPLE, *World-Telegram*

GUTHRIE McCLINTIC presents

ETHEL WATERS

in

MAMBA'S DAUGHTERS

by DU BOSE and DOROTHY HEYWARD

June 1-5-39

"A real and moving drama, filled with the laughter and sadness of the race, with deep feeling and the sudden flare of melodrama. Few stages in town have as much life on them as the Empire's since last night."
—LOCKRIDGE, *Sun*

"Ethel Waters establishes herself as one of the finest actresses, white or black."
—POLLOCK, *Brooklyn Eagle*

"A new Ethel Waters acts a demanding role magnificently. Her Hagar is brilliantly interpreted. The first night audience remained after the curtain's fall to cheer and applaud."
—COLEMAN, *Mirror*

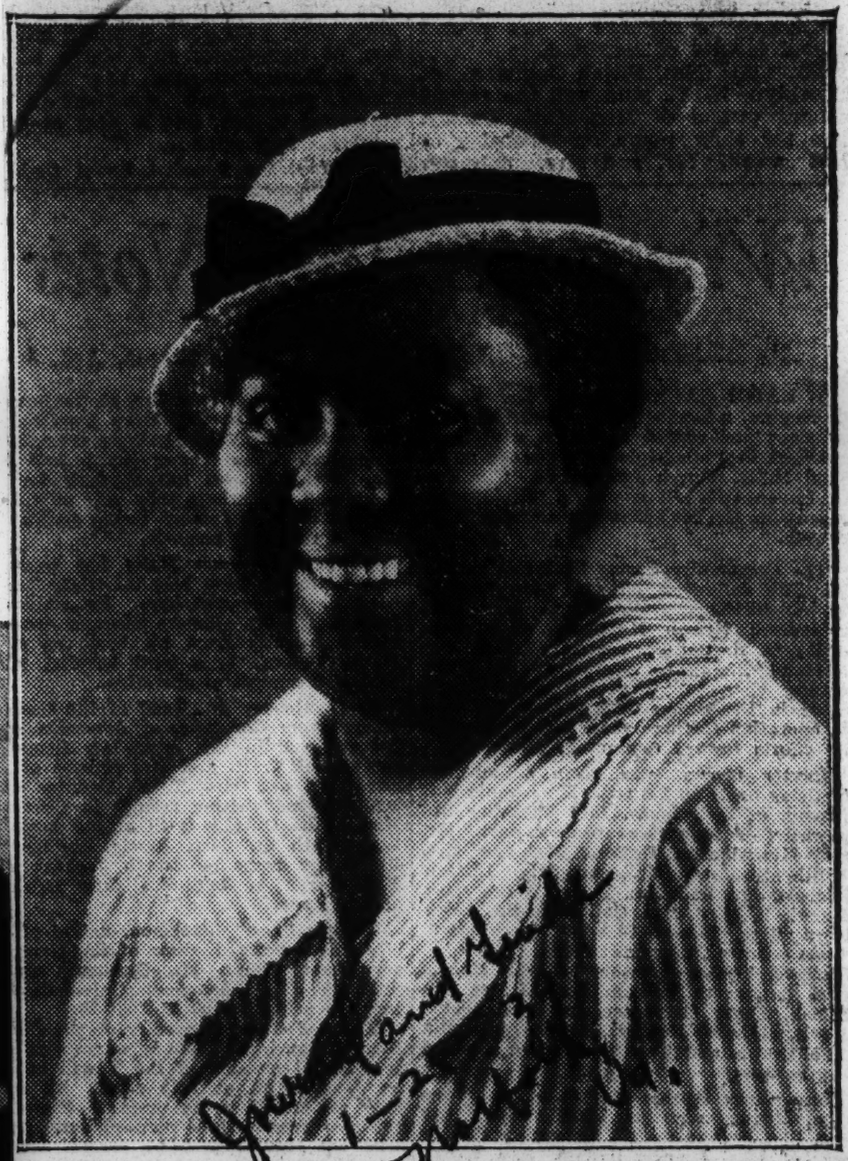
EMPIRE THEATRE • B'WAY & 40th ST.
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BASIE GETS HIS MASTER'S DEGREE



Count Basie, whose band is recognized as one of the three leaders in the world of swing, shown (at top) receiving his Master of Swing degree from Vernon Bailey of Wesley College of Huntersville, W. Va. It marked the first time that a Southern college had so honored a colored bandleader. Bottom: Basie meets Lola Lane, right, the movie star, backstage at the Paramount theater in Newark, N. J., where swing leader and film star discussed swing and pictures.

Busy In Current Screen Vehicles



More laurels go to the race through Louise Beavers who played the greatest role of her screen career with Fredi Washington and Claudette Colbert in "Imitation of Life," with her selection by RKO-Radio for the role of "Cassy" in "Pecks Bad Boy at the Circus," recently released by the studio.

Now Miss Beavers is busy with another important sequence in RKO's "The Lady From Kentucky" which will be released soon.

'Mamba's Daughters' Continues to Click

NEW YORK [illegible] — Blase Park Avenue society [illegible] who greeted Guthrie McClintic's presentation, "Mamba's Daughters," starring Ethel Waters at the Empire Theatre, on its opening night, consider most spectacular drama of the Negro and the deep South.

The play by Dorothy and DuBose Heyward, from the novel of the same title, has erstwhile blues singing (she recently became adapted to modern swing) in a great role —that of Hagar. A lot of nice things could be said about the play but, there are not enough words to reveal the true acting ability of "the new Ethel Waters."

If anyone should ask you about "Mamba's" tell them it is clicking. Word comes from the front office that the show in its third week is ahead something like 15 G's, which is a lot of money mind you.

Baby Briscoe and Her Harlem Play Girls



Shown above are Baby Briscoe and her Harlem Play Girls Orchestra which recently appeared in Tidewater Virginia. Members of the are: Baby Briscoe, directress; Orvella Moore, pianist; Lelia Julius, vocalist, cancer, trombonist and guitar; Margaret Backstrom, sax and clarinet; Bessie Comaux, Alice Proctor and Marjorie Ross, trumpet; Jennie "Stuff" Byrd, drummer; Gwen Twiggs, bass and tuba; V. Burnside, Saxophone, and Mae Hanesworth, saxophone.

LISTS COUNT BASIE AS GREATEST 'SWING SENSATION' IN U. S.

Arranger and Xylophonist Plan To Organize An All-American Negro Band, He Intimates — Alleged Income for 1938 Was $32,000.

NEWARK, March 2—Lionel Hampton, it was learned this week from an usually unimpeachable source, has decided to end his combined services as arranger, xylophonist and drummer with Benny Goodman's swing orchestra. From the same authority it was learned that Hampton's contract would expire in September, and that he would not renew it, but instead would devote his efforts to the organization of an "all-star" Negro swing band which he plans to head.

(The Courier's New York office made several attempts to confirm this rumor. At Hampton's Harlem address, 337 W. 138th street, no comment could be obtained. Hampton himself was reported out of town.)

A further basis for the report was discerned in an interview held here last week at the Schubert Theatre, where Benny Goodman's orchestra was filling an engagement. Hampton, it is claimed, told reporters that his 1938 income amounted to $32,000—$23,000 for his services with the Goodman outfit, and $9,000 on the side—revealed his plans for a Negro band in the following words:

"I would like to see an All-American Negro band, and I am working on the idea. In the near future I expect to publish an article on the subject, in which I will list my selections. If I can get enough support from music enthusiasts, I think I can gain recognition from radio sponsors and from the Victor Recording Company."

In this interview, Hampton described Count Basie as the greatest swing sensation of all time. "Benny Goodman," he said, "is a musician of the first water, who richly deserves the success he has enjoyed, and we must always remember that he has done wonders to promote the progress of Negro musicians. However, Count Basie can swing. He has a certain abandon in jazz and syncopation which is hard to beat."

Much of Goodman's success was attributed by Hampton to such colored arrangers and writers as Jimmy Mundy, former Newark boy; Fletcher Henderson and Lionel Hampton ("That means me," he said), who have put swing on paper for Papa Goodman to execute.

First Lady Embraced Her



So thrilled was Mrs. F. D. Roosevelt by the sterling performance of Ethel Waters in the play "Mamba's Daughters," she went back stage after the show and after congratulating the actress affectionately wrapped her arm about Miss Waters' shoulders. Accompanying Mrs. Roosevelt were Helen Hayes, America's number one actress, and Charles MacArthur, celebrated playwright.

ol. Loving's Band To Play At San Francisco Exposition

3-4-39

AN FRANCISCO, Cal., Mar. 2 (ANP)—The world famous Phil- ne Constabulary band of Ma- a, led by Colonel Walter H. Lov- , noted Negro band master, ar- ed here Friday for a series of pearances at the San Francisco orld's Fair. The band, compris- ing 110 pieces, comes as the Phillipine exhibit at the exposition.

Col. Loving for many years a resident of Oakland, Cal., but who was recalled to the Phillipines to reorganize the band two years ago, was accompanied by Mrs. Loving and his son, Walter Jr.

Race Play Written In Ireland Dillard Offering



3-19-39

The Dillard University Players, of New Orleans, are shown here in a scene from the "High Court of Historia," a one-act play about the teaching of Negro history, by Randolph Edmonds, director of the group. The play was among those written last year in Ireland by Mr. Edmonds while he was studying amateur drama on a Rosenwald Fellowship. It was presented recently in New Orleans on a bill which included "Bleeding Hearts" and "Gangsters Over Harlem," two other original plays by the same author.

Teddy Wilson Leaves Band To Start Own Orchestra

DETROIT, March (ANP)—Teddy Wilson, generally recognized as the world's foremost swing pianist and for almost three years a member of Benny Goodman's aggregation, left the clarinet playing maestro Thursday when the unit's engagement was concluded at the Fox theatre here. He has returned to New York to rehearse his own band, which he has been organizing for several months.

Wilson joined Goodman in Chicago during late spring of 1936. Although mixed groups have long recorded together in studios, this was the first time that a prominent white band leader had openly used a colored musician and this breaking of precedent resulted in widespread criticism from many sources. But Benny ignored these reactions and later added Lionel Hampton after hearing him play the vibraharp in a small Los Angeles trio.

Records made by the original trio, consisting of Wilson, Goodman and Gene Krupa on drums, outsold those made by the entire band. The addition of Hampton to form a quartet has also resulted in big sales. Recently John Kirby, bass playing husband of Maxine Sullivan, has been added on records to form the Goodman quintet. The band leader has seriously considered hiring other ace Negro musicians to his orchestra, and in the near future may bring in both a guitarist and a bassist to occupy the same relationship as that held by Wilson and Hampton.

Jess Stacey, regular band pianist, will take Teddy's place with the trio and quartet. Hampton is expected to leave and form a band of his own next September.

Teddy is the fourth star to leave and head orchestras of their own. Krupa quit, then so did Bud Freeman, tenor ace, who has a small unit in New York, and Harry James, trumpet sensation, who recently made his radio debut with his own band. It is understood that several others are planning on leaving, among them Ziggy Elman, trumpet player. Some rumors have it that next fall the Goodman band will be broken up, with Benny accepting an executive job with the National Broadcasting company.

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

Teddy Wilson to Leave Benny Goodman's Crew

Afro-American 1-28-39 Baltimore Md



Teddy Wilson, pianist with Benny Goodman's quartet, who, it was announced this week, will leave Goodman in March to form an outfit of his own, is shown above rehearsing with Yella Pessl, harpsichordist, with whom he played Bach's C Minor Concerto for two harpsichords in a concert of the Bach circle on Jan. 21.

Harry James, white, first trumpeter with Goodman has already left the band, and his new outfit is currently in rehearsal and tentatively scheduled to open in Boston on February 10.

Wilson and Hampton have never been regular members of the Goodman band, which has an all-white personnel, but have been featured artists in the Goodman trio and quartet.

Hampton has, however, on several occasions appeared with the band as drummer when Drummer Gene Krupa, and later Drummer Dave Tough left the band.

Hampton to Stay in Outfit

NEW YORK — Teddy Wilson, pianist with Benny Goodman's quartet, will leave the Goodman crew for a band of his own, and will drop out the first week in March to begin to gather and rehearse his new band for a middle-of-April debut.

Lionel Hampton, vibraharpist-drummer, who, it had been rumored, would also leave the band, will stay with the crew, it was announced.

Hampton has been quoted on several occasions as pointing out that Goodman gave him a place in the world of music when so many other musicians had passed him over, and that for that reason, he intended to stay with Benny as long as he felt that he was needed.

HAS HE QUIT?



TEDDY WILSON

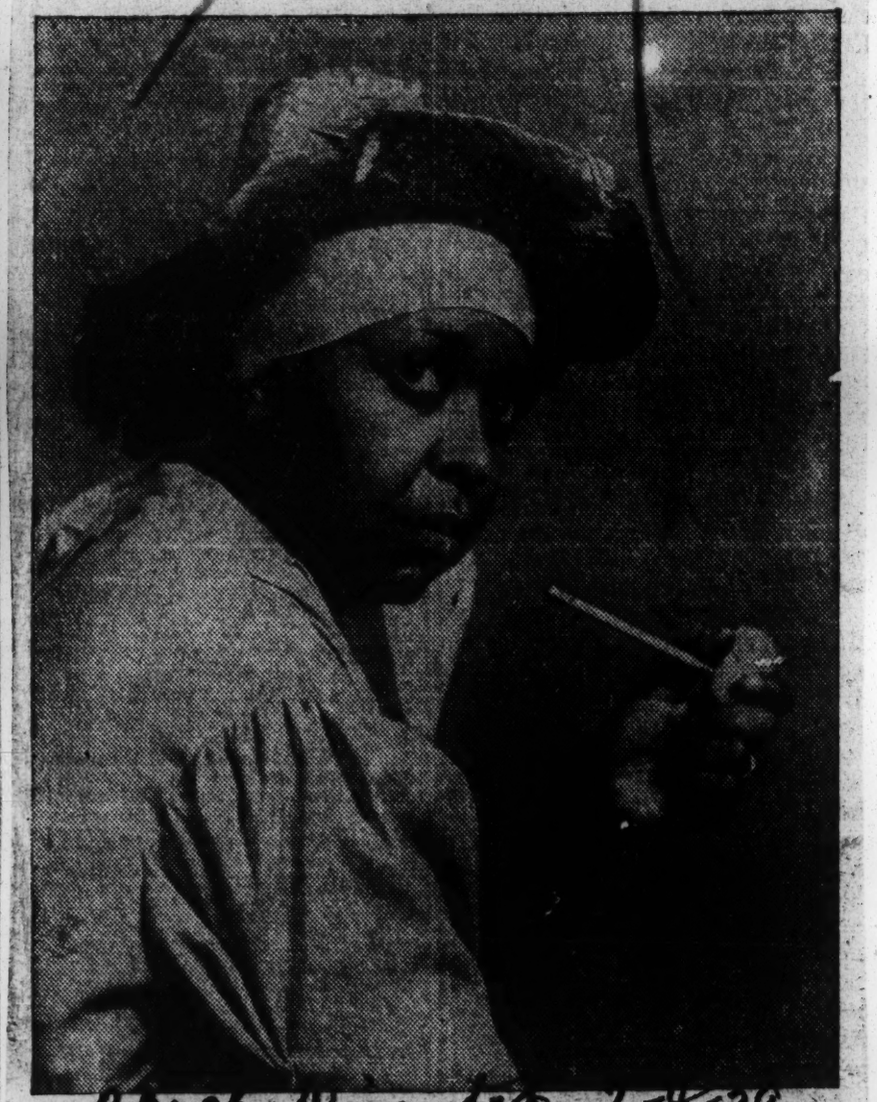
Sensational pianist with Benny Goodman's quartet was not heard over the regular weekly radio program Tuesday night and swing fans are wondering if he has quit Goodman's aggregation. The Columbia Broadcasting System says both Wilson and Lionel Hampton, drummer, are still with Goodman's aggregation.

COUNT'S GOT SWING



Count Basie, one of the members of swing royalty, who packed them in at Washington's Howard Theatre last week, is shown above surrounded by a group of comely Howardettes. They are, from left to right, Baby Santres, Bernice Aiken, Lovy Lewis, Ruth Epps, Dorothy Jackson, and Bobby Dade.

Folks Who Heard Her Sing Now Know She Can Act Too



Ethel Waters as she appears in the brilliant dramatic success, "Mamba's Daughters," current at the Empire Theatre in New York. Miss Waters is this season's No. 1 Woman of the Theatre according to Ted Yates, columnist and critic.

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.



Right: A week from today Chicago will get a chance to see "The Hot Mikado," another occasion when the Gilbert and Sullivan work is swung by an all-colored cast. Bill Robinson is starred in the show, headed for the Auditorium theater.

[Vandamm Photo.]



Connolly-Rosenblum and European

Under the auspices of TAC the second edition of this show devoted to music of the people will be held in Carnegie Hall tonight. In the foreground above are Albert Ammons and Meade "Lux" Lewis, boogie-woogie pianists, and Count Basie, band leader; in the background members of the Kansas City Six. At the right, you need scarcely be told, is Benny Goodman, swing maestro.

"FROM SPIRITUALS TO SWING"

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

ROBESON BACK ON U.S. SOIL

World-Famous Actor and Singer Returns With Wife and Son—Set For "John Henry."

NEW YORK, Oct. 19—Paul Robeson, world famous actor and singer of folk songs, is back on American soil again after several years in Europe selling his talent to peasants and kings alike. The most misunderstood star in the country today, Robeson declined to discuss the war or any European developments with eager reporters who swamped him aboard the S. S. Washington Thursday for fear of being mis-quoted.

Accompanied by his wife, Eslande Goode Robeson, and his son, Paul, Jr., the noted entertainer who had deserted America for residence in England, declared that he had returned to begin rehearsals for his name role in "John Henry," the Roark Bradford play from the book of the same name which Sam Byrd will produce late this season for showing on Broadway.

Mr. Robeson revealed that the entire cast has been selected for the opus, and that rehearsals have been held up for the last few weeks awaiting his arrival. Mr. Byrd and other officials of the company met the actor at the dock as did members of Mrs. Robeson's family.

Paul, Jr., whom Mr. Robeson had placed in school in the Soviet Union, in Switzerland, and in the Workers' School in London, was one of the few casualties on the uneventful trip of the S. S. Washington. A small bit of bandage on his forehead marked the spot where a state room portable cover had struck him during one of the rough days at sea. Although unconfirmed by them, it is believed that the Robesons will take up permanent residence here.

As an outcome of his trip here during the summer, the great singer-actor has been offered many theatrical outlets, a radio commercial for a national advertising company being among them.

Robeson left the dock immediately for conferences on "John Henry," the story about the legendary Southern giant, which is expected to begin its road tour next month and have a Broadway opening before Christmas.

Stagecrafters of Fisk Open Season On November 17

NASHVILLE, Tenn.—The first work of the Fisk Stagecrafters for the year under the direction of John Ross will be given on November 17 and 18, when they present "Night Must Fall."

Mr. Ross, who received his training at Yale Department of Drama, joined the Fisk English faculty last September in charge of play writing classes and production work of the Stagecrafters. During the year four major productions will be given, two dealing with Negro folk life as an educational project.

The Negro folk-play holds much the same relation to the American drama that the Irish does to the English and during the year folk plays of Ireland, Russia and other countries will be given to illustrate the relationship of the folk play to the national drama in America.

Why Shaw Objects To Negro And White Actors

WASHINGTON, Nov. 9—(ANP)—For the "now it can be told" department, credit to Leonard Lyons, New York columnist

"Charles K. Freeman, former board member of the federal theatre, returned from London this month after meeting George Bernard Shaw. He told Shaw about the federal theater plays and said that objection had been made because of mixed casts....'Well, I'm opposed to that, too,' said Shaw. 'But what's wrong with letting white actors appear with colored actors on the same stage?' asked Freeman....'Because,' replied Shaw, 'what chance has a white actor then?'"

100 Hot-Cha Stars In Swing Mikado Conquer Audience

Jazz Version Of Famed Operetta Is Good, Clean Burlesque

Birmingham theater-goers Friday night had a new experience. They saw a cast of 100 Negroes at the Municipal Auditorium "swing" their beloved Gilbert and Sullivan operetta, the "Mikado," into a swing-time musical revue.

The reaction of the large audience was varied. After they had recovered from the first shock of hearing such familiar melodies as "Three Little Maids From School," "Wandering Minstrel I," and "The Flowers That Bloom in the Spring" swung into jazz Yum-Yum doing a "Susie Q," the Lord High Executioner giving a Hi-De-Hi, Katisha joining in with a floy-floy, the Mikado trucking in and out among the Jitterbugs, who took over the stage in a sort of free-for-all half-mad abandon—after the audience had recovered from this shock, they settled down for an evening of clean burlesque.

The show is clean. There is not an off-color joke in this all-colored production. There were amusing not-too-slapstick comedians with a No. 1 minstrel man, "Mikado," practically stealing the show; several good voices; colorful, fresh, and very abbreviated costumes, and beautiful settings and lighting effects.

As the son of the "Mikado," disguised as a wandering minstrel Lonnie Jackson gives a happy, carefree performance. He has a tenor voice with a sweet lyric quality pleasing in the solo, "Wandering Minstrel I;" the duets, "Kiss" and "The Flowers That Bloom in the Spring," done with Geraldine Overstreet, who possesses a pleasing soprano, and in the amusing trio, "Here's a How-De-Do."

Geraldine Overstreet, who plays Yum-Yum, is part Cherokee Indian—and looks Japanese. Novella Trotter, sister-in-law of Joe Louis, with Clara Bolton in "Three Little Maids From School," were one of the high spots of the show.

As Pooh-Bah, Lord High Everything Else, Jackson Smith, with his pomposity and bass voice (best voice in the production), almost steals the show—until Minstrel Man Leroy George, as the Mikado, comes along. The choruses were well-trained.

There is a jump-rose dance act in the opening scene of the "Swing Mikado" that stops the show and is twice repeated. This was the dance made famous by Bill Robinson on Broadway.

Devotees of Gilbert and Sullivan doubtless still prefer their "Mikado" operetta "as was." Those who like musical revues and clean burlesque will enjoy "Swing Mikado." It is a No. 1 New Year's Eve show. And a New Year's Eve midnight performance is to be given following an early show at 8:30 Sunday night. There will also be one performance Saturday night.—LILY MAY CALDWELL.

TO PLAY 'JOHN HENRY' ROLE



Paul Robeson

The Negro People Have Nothing To Gain From the War'--Robeson

Noted Actor-Singer, Back in U. S., to Take Roles in Plays of Negro Life

By Ben Davis, Jr.

Paul Robeson, internationally famous Negro actor and singer, expressed the view yesterday that the European conflict is an "imperialist war in which the Negro people have nothing to gain no matter which side wins."

The noted artist has just returned to America and will do a series of plays on Negro life and American folk themes.

"I believe that the cause of the Negro colonials as well as the interests of the Negro people in America lies with those who are fighting for peace. If peace is brought about it will mean that the whole struggle for Negro freedom can be strengthened, without so many of the best sons of the Negro people and the working class losing their lives in this useless slaughter," Robeson said.

Praises March of Soviet Red Army

He praised the Soviet Union, asserting that the march of the Red Army into Western Ukraine and Western Byelo-Russia "gave these oppressed pepoles the advantages of equality and opportunity which have already been achieved in the Soviet Union."

"While Chamberlain and Daladier are merely 'talking' about it, the Soviet Union showed the world how to stop fascism by halting Hitler's eastward march and by its mutual assistance pacts with the Baltic states," he continued.

Robeson expressed his views in an interview yesterday at the home of a friend, where he was rehearsing with his accompanist, the Negro pianist, Lawrence Brown.

He and his wife, Mrs. Eslanda Goode, a talented chemist, and his 12-year-old son, Paul, Jr., returned to America last week to remain permanently. For the last several years they have resided in England and in the Soviet Union. His son attended Soviet schools and won high praise.

Plans Theatre, Concert And Radio Activities

Primarily the Negro baritone will devote most of his energies to the theatre, but he will also do concert and radio work. He is now rehearsing on the folk play "John Henry," based on the half-legendary figure "John Henry," a powerfully built Negro railroad worker.

"I chose this play because I want to get back to American folk life I want to work with my people with whom I belong," Robeson said.

He pointed out that the movement for peace in England is much stronger than "one can gather from the press reports here.

"Not only numerous intellectuals but large sections of labor and the people generally profoundly distrust Chamberlain and his muddled 'war aims.' When I left there, it was being openly stated in many influential circles that Chamberlain's main desire was to start war against the Soviet Union. And they believed he was still dickering behind the scenes to that end," Robeson continued.

"As for the Negroes, millions of whom are victims of the British Empire, how can they believe Chamberlain is fighting for them, when the Chamberlain government contemptuously brushes aside the demand of India for liberation and maintains her oppressive rule in South Africa?" asked Robeson, who has spent much time in Africa, where he learned several Native dialects.

Negro People Will Not Forget Betrayals

"If anyone is really interested in freedom of oppressed minorities, or in the liberation of the Negro, he cannot help applauding the Soviet action in freeing the Western Ukrainians and White Russians. If you disagree with this action, then you must agree either with Nazi slavery or with the subjection of weaker peoples by British and French imperialism. And if Chamberlain believes in democracy for small nations, why did he hand so many over to Hitler and Mussolini? The Negro people will not forget Spain, Czechoslovakia, Austria—and certainly not Ethiopia.

"The terrible irony of it all is that there are about one million black Senegalese troops being used by Daladier now to help make French imperialism richer and more ruthless against the colonies," Robeson said.

Illustrating how the war is being used to crush the struggles of the Negro people, Robeson referred to the recent movement for progress in British-owned Jamaica.

"I was working with a number of labor and progressive forces in England to aid the struggle for democracy in Jamaica. But using the excuse of the war, the British government has disrupted this work. A series of meetings which were arranged have been cancelled. This is proof enough that the Negro colonials should support neither British nor French imperialism in the war. The colonials stand to gain if people can succeed in checking the imperialist plans of both Hitler and Chamberlain," he explained. "Regardless of which side wins, the serfdom of the Negro people continues."

"Certainly, the Negro people in America have every stake in keeping America out of this conflict, and in battling against the war hysteria which now seriously threatens civil rights. As an American Negro, I know what any threat to democratic liberties means. I remember the last world war. I know that our energies should be directed toward building the labor movement—based on Negro and white equality—and in working for such measures as the federal anti-lynching bill," he pointed out.

In the theatre, Robeson plans to specialize on Negro historical plays, plays which "transcend race to become integral parts of American folk life."

The script of "John Henry" was radically revised at his insistence in order to bring in a pronounced "feeling of protest" against the conditions under which Negroes work. He plans to do "Othello," "Toussaint L'Overture," the Haitian Negro liberator, and is now considering a play based on the life of Frederick Douglass, Negro statesman of the Civil War period.

Considered one of the most brilliant and versatile figures of the day, Robeson was a Phi Beta Kappa and All-American football player at Rutgers College. He was a champion debater in his college days, and graduated from Columbia University Law School with an exceptionally high record.

When Republican Spain was battling the fascist invaders, Robeson visited the front and contributed his great gifts at numerous concerts for the Loyalist fighters.

P. ROBESON INTO J. HENRY

PHILADELPHIA

JOHN HENRY, the Paul Bunyan of the Negro race, who likes "turnip greens tree-top high" to wash down with his corn likker, who "works like a man and plays like a fool" but who is "done bad by frivolin' women," came to Philadelphia last Monday night in the person of Paul Robeson.

Roark Bradford, who furnished the story on which Marc Connelly fashioned the emphatically successful "Green Pastures," gave theatregoers of this city the first glimpse of his new musical show, "John Henry" by name.

As presented here the production is almost entirely musical, with a minimum of dialogue. True, John Henry at times uses oratory, rather than song, to boast of his prowess, to tell fellow cotton rollers that "I talks tall and I eats tall" and to confess that when he feels his full strength he "skeers" himself and hears his "backbone creaking." Then he goes back to song to assure them he has "a head like a rock and a heart like a marble stone."

The stage's John Henry, who apparently of necessity represents a more human type than the legendary hero of the book, is introduced at a steamboat landing in the Black River country, where he proves himself "a man" by staggering aboard a riverboat under the weight of 500-pound bales of cotton. His "itchin' heel" takes him adventuring into a colorful but somewhat less-than-respectable section of an Arkansas town, to a railroad construction camp where for his "dollar and a dime a day" he shows how "to get that railroad built before the sun goes down." There are scenes aboard a Mississippi River steamboat, and even an attempted revival meeting in a saloon. Through it all John Henry stands out as a man who "comes to wreck this town and there ain't no man can bow me down." What happens when he finally pits the "song in his arms" against the "steam and steel" of a steam engine in a cotton-rolling contest furnishes a climax.

* * *

The supporting cast of sixty, with Alexander Gray in the only white role, includes Ruby Elzy as Julie Anne, Musa Williams as Ruby, Myra Johnson as Poor Selma, Minto Cato as Old Aunt Dinah and Joshua White as Blind Lemon. Some of the most popular of the Negro songs provided by Jacques Wolfe, as gauged by audience reaction, are "Come, Jine," sung by dock workers as they "roust cotton"; "Careless Love" and "No Bottom." The settings are by Albert Johnson and the staging is by Anthony Brown.

Lawrence Shubert Lawrence, manager of the Locust and Forrest, has reason to feel satisfaction over the Philadelphia season to date. The Forrest has been "dark" only one week since the Fall opening; the Locust has had four dark weeks, and the rustle of greenbacks in the box offices sounds like old times.

Whereas a "dollar top" was tried for several shows here last year, "Du Barry Was a Lady" played to Philadelphia customers at $3.50 recently, with taxes boosting the price to $3.99, the highest in recent years locally. It grossed nearly $36,000 during the week it was here.

"Leave It to Me!" took in some $60,000 in two weeks, "Ladies and Gentlemen" grossed $53,000 for two weeks, Evans's "Hamlet" had a $24,000 week, "Very Warm for May" attracted between $19,000 and $20,000, and Bill Robinson in "The Hot Mikado" had two weeks of $23,000 and $28,000, respectively. Several other shows have done better than expected and the advance sale for George White's "Scandals" was about $16,000.

LAURENCE DAVIES.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

Mamba's Daughters' Has Cast Of All Stars

By NAHUM DANIEL BRASCHER

The entertainment field is tremendous, despite the change of years wrought by radio and talking movies. From the beginning of American entertainment and amusement history—from the banjos, jiddies and bones, our people have always been in the picture.

In fact, those who choose to be fair and frank admit that the Race has put "plenty" in entertainment. In the deep South before the war" our ancestors not only sang and played for their own entertainment, but frequently furnished the music for the "white folks' " dances. That's where the amazing minor chords originated, unequaled by any others, but commercialized by smart whites, including Stephen A. Foster.

March of Time

The minstrels, black face, were among the first stage combinations that gave us a chance. Many of the minstrel shows carried black men blacked who put what we now call "umph" in showdom—that inexplicable quality of giving out something in singing, dancing and instrumental entertainment that whites have imitated but never really equaled.

Through it all, we have been compelled to fight that damnable quality in American life called prejudice. In many instances before the present war, our men and women had to go abroad to really be appreciated on strict merit.

"Mamba's Daughters" Awakens Memories

"Mamba's Daughters," now playing in Chicago awakens in me many memories of former days and causes "imagination to give to airy nothing and a name."

The star, Ethel Waters is an artist and genius of the first magnitude. This unusual woman proves that it can be done. The artistry of her acting is so perfect in every respect that old timers say it cannot be excelled for genuine drama.

The story of Miss Waters' rise has been told everywhere, many times. I have seen Miss Waters grow, as I have seen scores of others grow. I have no fear but that Miss Waters will some day be given another and greater outlet for her amazing talent.

Cycles—Turn of Years

Cole and Johnson's "Red Moon," Williams and Walker's "Abyssinia," Ernest Hogan's "Oyster Man" form a definite part of the changing era of 30 years ago.

There was then a drop until Miller and Lyles, Sissle and Blake's "Shuffle Along." They grossed $5,000,000 in their half decade and from it shot stars like formation of a new universe.

Then a drop—except say for Lew Leslie's "Blackbirds" — and finally "Green Pastures," with Richard B. Harrison and another galaxy of stars whom I had long known in spirit and flesh.

So, to "Mamba's Daughters" again. Besides enjoyment of the drama of the show, besides Miss Waters and supporting her with fluent fidelity, my mind traveled through with members of the cast whom I have known across the years and miles.

Alberta Hunter, for example, whom I have seen rise from what she termed "a little country girl." Talking with her this trip, and looking at her scrap book gathered from 25 countries where she grew to great heights, my heart thrilled at the realization that here is an artist who takes her work seriously, and hence her unquestioned success.

Miss Hunter will have a bigger and better part in some show some day and the world will fully realize that success always follows preparation and hard work.

J. Rosamond Johnson said to me "I am one of the old timers, you know." But I can tell you he has streamlined ideas. He said: "I have thought of re-writing the 'Red Moon' but I find it doesn't fit in this age. There were three song hits. I could use them or write others, but the book is not for now."

And So We Go On—

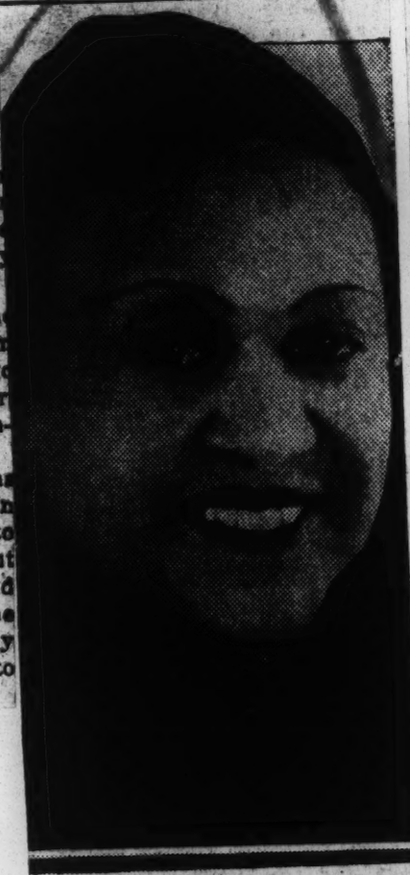
Georgia Burke, as Mamba, is perfect. I have seen her type in many sections, and Miss Burke has now worked in many successes. She takes her work seriously.

Fredi Washington, distinguished in drama, pictures and radio has shown the nation what can be accomplished by the successful executive secretary of the Negro Actors' guild.

Willie Bryant, "Gilly Bluton," the villain will be much heard from as time goes on. Product of Chicago schools, a former orchestra leader Bryant is talented and an impromptu wit.

Maude Russell — "Gardenia" has shown the points of achievement in America and abroad. She sent to New York for her scrap book, but "hurried away from the theatre and forgot it," but I couldn't hold the deadline for copy. I am personally very sorry, but I shall not deign to interpret Miss Russell's reactions.

NEW MAMBA



Georgia Burke, talented Broadway actress and radio star, who has stepped into the role of "Mamba" in DuBose Heyward's success. Miss Burke plays her role with great feeling and success in her initial appearance in Chicago last week.

Three Negroes On Carnegie Hall's "Swing" Program

Carnegie Hall was turned into a chamber of "swing" when the American Society of Composers Authors and Publishers presented four of America's leading white bands, namely, Paul Whiteman Benny Goodman, Fred Waring and Glenn Miller, on last Friday night. Among these entertainers were three Negro musicians, Fletcher Henderson, Lionel Hampton and Charles Christian, all of Goodman's Band, threw dynamite into the explosion of swingism when they rendered their instrumental solos.

Fletcher Henderson, who is Goodman's pianist and arranger, gave his interpretation of Don't Be That Way," and Count Basie's "One O'Clock Jump," which were creditably done.

Lionel Hampton, who masters the drums as well as the xylophone, played "Sheik of Araby," with a drum technique that left the audience gasping and clamoring for more. When the orchestra played "Sing, Sing, Sing," Mr. Hampton had the drums roaring like cracks of thunder, making every beat speak for itself.

The third gentleman, Charles Christian, new to New York audiences is Benny Goodman's latest find, hailing from Oklahoma. His part in this musical festival was the fiddling of the electric guitar giving "Stardust," an entirely new arrangement It is apparent from Mr. Christian's playing that he is paving a future for himself that will reap him profitable returns

Hundreds Greet Her Upon Arrival In N.Y.

Begins Plans Toward Opening Of Gotham Night Club

NEW YORK, Nov. 10—"Bricktop" Smith, the most famous of the American performers to spend years in Europe returned to New York Wednesday afternoon aboard the S.S. Washington amid pomp befitting one who has entertained royalty of several countries.

To the several hundred friends and reporters who met Mrs. Ada Smith-DuConge, the returning celeb, was just plain "Bricktop." Even when she walked down the gang plank amid the flashing of photographers' bulbs she was her calm self. She waved right and left to friends but the waving was of good cheer and friendliness and not an exhibition of nervousness and "nose lifting" as has featured many who were far less entitled to hero worship.

Sped Away

As you'd expect among those who greeted the returning cafe baroness were a number of Broadway's big wigs who have enjoyed the gayities of 'Bricktop's' famed Paris cafe. Likewise there were several titled foreigners among the group who screamed "Welcome home, Bricktop."

Among the last person to find it convenient to reach "Brick" as she reached shore was her husband Pete DuConge who had already returned to the states months before. His pathway to the spot where the well dressed baroness stood was blocked by the hundreds of friends of both races who sought to shake the hand and kiss the cheeks of the famous "Bricktop." Not even the arrival of the King and Queen of England exhibited more in the way of curosity and welcome than was true of "Bricktop's" return.

Goes To Harlem

Once matters were straightened out at the docks and the customs officers had investigated her belongings "Bricktop" sped uptown to the Theresa hotel on the outskirts of Harlem where she is now quartered. In the party besides her husband, a Chicago Defender representative and many Harlem stage and screen stars were some of the Broadway big wigs who had come down to welcome Brick.

"Bricktop" is no stranger to royalty of the numerous European and Asiatic countries. She has welcomed them all to her famous club in France where she would still be but for the war.

However Bricktop is not giving up her profession. She has already started decorating a cozy place in Fifty-second street where she is to set up a club on the order of the first place she had in Paris. Only expensive wines and drinks will be sold in the place and under the expert and exclusive direction of Bricktop.

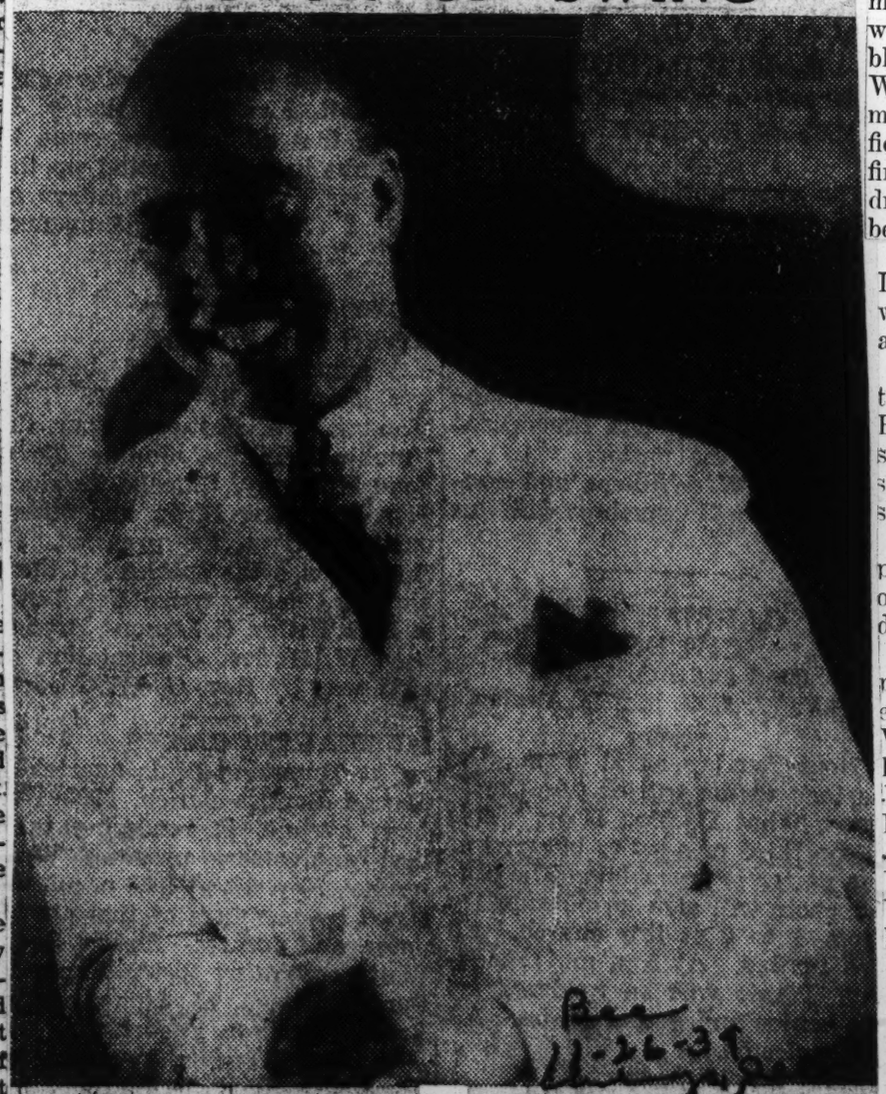
The palatial suite in the exclusive and expensive Theresa where Bricktop is quartered is jammed with almost unbelievable photographs and autographs. There is a large picture of the Prince of Wales and his brother the Duke of York. There are also autographs of the late Flo Ziezfeld, Countess Barbara Hutton and many others famous the world over.

When reporters returned to the hotel following a brief rest by Brictkop they found her attractively gowned in a house coat of gold cloth and heavy Turkish silk a gift of royalty. She wore house shoes of the latest French creation that might well be doubled into street footwear. They were soft and sheer but oddly constructed.

For one thing Bricktop is decidedly down to earth and human about her discussion of Europe even including Paris. Her own success and contacts with royalty which she entertained in her club she is reluctant to talk about. One thing she is definite about however is that she has never served on a command performance. Nor for that matter has any other save Chilton and Thomas, Bricktop told this reporter.

"Bricktop" is to remain in New York for two weeks supervising the work on her Broadway cafe after which she is to visit a sister in Chicago. She will spend a week in the Windy City and then return here to open her place of business. "The war, oh things are terrible in Europe," she says. "Everything is dark, no amusements at night and few safe theatres in the day. And you know Brick knows only entertainment so what else was there to keep little Brick in Paris," she told reporters.

DOCTOR OF SWING



JIMMY LUNCEFORD, popular maestro, who recently had the degree of "Doctor of Swing" conferred on him by Kappa Alpha Psi fraternity, accorded in consideration of his contributions to Music, Mirth, Swing Dance and Song. He will also receive the degree of "King of the Recording Field." Lunceford opens at the Southland Cafe in Boston, Mass., for a 2-weeks stay Nov. 27.

ETHEL WATERS IN "MAMBERS" DAUGHTERS

Starting Monday night at 8:30 promptly, the Shubert Theatre accelerates the theatrical season with a two week engagement of Ethel Waters in "Mamba's Daughters." This is the play by Dorothy and DuBose Heyward from the novel of the same name by Mr. Heyward, directed by Guthrie McClintic, who also serves as its producer.

"Mamba's Daughters" opened in New York on January 3 of last year and ran for 180 performances there; thence it went to Chicago to begin a tour which will have added eighty-nine more showings to the play's record when it arrives here. The show is notable for the acclaim it has brought Miss Waters for a performance rated by the majority of critics as "the most magnificent in years." It is Miss Waters' first attempt at the straight legitimate drama, her previous shows all having been musical revues.

One special song in "Mamba's Daughters," entitled "Lonesome Walls" was especially composed for the show and its star by Jerome Kern.

The play will be presented to Boston drama enthusiasts in its original Broadway form, consisting of nine scenes in two acts, and the elaborate scenic background brings five different settings to the Shubert Theatre stage.

Matinees for the engagement will be played on Wednesdays and Saturdays of the engagement here, the Wednesdays being bargain matinees.

Members of the cast of over thirty players will include, besides Miss Waters, the following: Fredi Washington, Willie Bryant, Maude Russell, Georgia Burke, Robert Thomsen, J. Rosamond Jonhson, Vincent Copeland, Barry Kelly, Canada Lee, Ethel Furnello John O'Connor, John Kerr, Al Stokes Bradley Wilson, Louis Sharp, Laura Vaughns, Alberto Hunter, Joyce Miller Rena Mitchell, Jimmy Wright.

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.



Bill Robinson, of course, returning to the stage in the title role of "The Hot Mikado."

The D'Oyly Carte Opera Company—that is the outfit which gives the non-swing "Mikado"—took in about $190,000 during its nine-and-a-half-week stay at the Martin Beck. At the last performance, a week ago Saturday—it was "The Mikado," of course—there were ninety-four standees, the record for the visit, and at the conclusion the company sang "The Star-Spangled Banner."

Apparently the record Savoyard was a young lady in her middle twenties who attended every performance except Wednesday matinees, all through the run. Just had other business in the middle of the week. Dr. Oliver L. Austin of Tuckahoe was runner-up, going to the Beck at least four times each week. Most popular of the operas was "The Mikado"; complaints were received that "Princess Ida" and "Ruddigore" weren't included in the repertory.

Now for this swing "Mikado," which is opening Thursday: its second act will begin with, of all things, a waterfall of bubbles, before which people will be dancing. There will be a bakelite floor on the stage, the better to tap on, and the cost of the show is expected to reach $60,000.

THE OPENINGS

THE HOT MIKADO—Thursday evening at the Broadhurst Theatre. This is the second of the swing versions of the Gilbert and Sullivan opera. In it Bill Robinson takes the title role, with Robert Parrish doing Nanki-Poo; Eddie Green, Ko-Ko; Maurice Ellis, Pooh-Bah; Rose Brown, Katisha; Gwendolyn Reyde, Yum-Yum, and Rosetta Lenorire as Pitti-Sing. The swing adaptation has been made by Charles L. Cooke and the lyrics have been modernized for topical references.

TREASURERS CLUB—This evening at the Winter Garden. The fiftieth annual benefit, with stage, screen and radio people participating.

THE GENTLE PEOPLE—This evening at the Belasco Theatre. A special performance on behalf of the Stage Relief Fund.

STOP PRESS—This evening at the Vanderbilt Theatre. A play by John Stradley, with Ralph Bell, Tony Kraber, Houseley Stevens, Clancy Cooper, Marjorie Walker, Charles Mendick, Philippa Bevans and others in the cast.

AMERICA SINGS—This evening at the New School for Social Research. A satirical revue sponsored by the Theatre Arts Committee.

UP TO THE OLD EMPIRE

Being a Few Notes on the Career of Mamba's Ethel Waters

HUMBLE her origin, humble to the point of pinched obscurity, harried her youth, haphazard her schooling, Ethel Waters, now cheered for her moving impersonation of the powerful, witless Hagar in "Mamba's Daughters" at the Empire, may well serve as a model for those who would shiver the shackles of prejudice, poverty and despair. At 10 a drudge who found solace in a washboard, Ethel Waters, as she nears 40, is hailed as the greatest colored actress of the day, the first ebon player of her sex to star in a play on Broadway, star and star alone. Evans, Morley, Massey, these three have singled 16 first-night ovations this season, but no actress, black or white, has stirred an audience to such a demonstration.

As the luster of her fame blazons brighter, so do the details of her childhood grow dimmer, more clouded with legendry born of the inventiveness of well-intentioned friends and footnote enthusiasts. Chester, Pa., was her birthplace. Her first employment of record was in a tawdry Philadelphia hotel where she was random understudy to such cooks, chambermaids and waitresses as were granted a day of freedom. Her wage was $3.50 a week, an income which she inflated to the extent of $1.25 by short-order laundering for shady transients. It pleases her to jest that she went through Swarthmore College in two weeks—as a scrubwoman.

* * *

She was 10 or 14 or 16, according to your preference in annalists, when fate and friends led her to a colored night club in Philadelphia. Which one? Well, it was at the corner of Juniper and South Streets. It was Halloween, the group was prankish and the girl who later was to thrill our blonder nighthawks with "Stormy Weather," "Dinah" and "Supper Time" mounted a platform and sang. She didn't want to sing, but her friends had boasted of her vocal skill and she didn't want to let them down. Ethel Waters is still like that.

Before the candles had guttered out in the pumpkins that night Ethel Waters was on her professional way. The management of the smoky cellar had awarded her first prize for her singing and shortly she was in vaudeville at $9 a week, with the Lincoln Theatre, Baltimore, as her first port of call. Her faith in mankind was not jarred until some six months later when she learned that her agent

was receiving $25 for her work, retaining $16 for his services.

Remember Edmond Johnson's Cellar up at Fifth Avenue and 132d Street? No matter! But it was there that Ethel Waters took her first New York stand, this after some six or seven years of singing for lowly wages in Negro theatres and cabarets, chiefly in the South. When Miss Waters came out of Mr. Johnson's Cellar it was to Broadway and the Plantation Club at Fiftieth Street. A none-too-confident management had brought her downtown to replace the popular Florence Mills. And there Ethel Waters gave them a song to remember her by: "Dinah"!

* * *

New York first began to salute Miss Waters as "a tawny Yvette Guilbert" and "a bronzed Raquel Meller" when she touched the fuse to "Africana," a Negro revue which swirled and stomped at Daly's in West Sixty-third Street in the summer of '27. "Africana" was her first Broadway show, her first venture before a moderately Nordic audience seated in terraced chairs rather than at or under tables.

One of Lew Leslie's "Blackbirds" was her lyric frame in 1930, and "Rhapsody in Black," this one, too, bearing the Leslie imprint, provided her with continuous employment through two seasons. Remember "Washtub Rhapsody" and "You Can't Stop Me From Lovin' You"? It was in the Leslie escapades that she first used words free from oboe intrusions. In the travesties, blackouts and sketches which punctuated these works she was a comic participant. And with "Rhapsody in Black" she crashed into the higher salary brackets, averaging some $2,000 a week in this "symphony of blue notes and black rhythm."

* * *

"Rhapsody in Black" quelled, Miss Waters was raising the roof with "Stormy Weather" at the Cotton Club when Irving Berlin invaded Harlem with an offer to join the cast of the imminent "As Thousands Cheer." A little reluctant at first to appear in a white show, Berlin's eloquence won her over.

"To be or not to be,
That's what you've got to be,
To be or not to be, my man.

"I know John Barrymore plays Hamlet,
In the way it should be played,
But, boy, you aint no Barrymore,
Let's call a spade, a spade."

Thus Miss Waters over an ironing board to Hamtree Harrington in that year-long revel, a revel which saw her aligned with Clifton Webb, Marilyn Miller and Helen Broderick. Not a few among the critical hierarchy did not hesitate to say that hers was the most noteworthy performance, for "Heat Wave," "I've Got Harlem on My Mind" and "Supper Time" were remembered long after its skits and capers were smothered under lilies. Here, again, she edged her way into sketches—one limning the havoc wrought on hotel menials through a visit of Noel Coward's.

It was as Beatrice Lillie's co-star in "At Home Abroad" that Miss Waters first found her name above the title of a show—this a little more than three years ago. And when Miss Lillie left the cast during the tour of that charade Miss Waters found herself the sole star in an otherwise all-white show and thrilled to the applause of audiences in the deep South.

* * *

Her friends will tell you that Ethel Waters is, in Broadway argot, "a soft touch," that her charities are many, that of the million dollars she has made in night clubs, cabarets and theatres these past fifteen years, no considerable amount has clung to her fingers. The child who slaved for $3.50 a week in that dark Philadelphia hotel some twenty-five years ago received $4,750 for a single week at the Chicago Theatre, a like amount for seven days of chanting at the Michigan Theatre, Detroit. She lives in one of the two apartment houses she owns facing Morningside Park up on West 115th Street. Thanks to rigorous dieting and canters in Central Park she is now down to 168 pounds, a decided slump from the 217 pounds she bore while touring in "As Thousands Cheer."

Maj. Bowes Aids Many Negroes In Careers

When Major Edward Bowes, impresario of the Original Amateur Hour, dusted off the records of 200 broadcasts over coast-to-coast networks, he discovered that he had started scores of young Negro entertainers on the way towards careers that may make them the Bill Robinsons and Paul Robesons of the next generation. All were heard over the Columbia Broadcasting System.

On the night that he went on the air for the 200th time—January 12—Dr. Sausage and his Five Pork Chops were headliners at the swank Onyx Club in Manhattan's smart 52nd Street night club district. They went in there December 7 after getting their New York "break" on the Major's program—and they're still going.

A good number of the ambitious young swingsters who have tried for a spot on the program have played or sung "Flat Foot Floogee," never knowing that this swing classic is the brain child of two Negro graduates of the Bowes school. They are Slim Gaylord and LeRoy Stewart, who first appeared on the Major's program as a part of a group of five. After their radio introduction, they teamed up as Slim and Slam and toured the country, during which time they wrote what later swept the country as one of the hottest swing tunes of the season.

Clyde Barry, one of the Major's first Negro "finds" still wins radio laurels and is well on his way to share honors with Paul Robeson as one of the finest singers of his race. After appearing on the Original Amateur Hour for his radio debut, he enjoyed several long contracts as sustaining artist for the Columbia Broadcasting System.

Helen Humes has been building a name for herself as vocalist with Count Basie and his orchestra, while Bob Parrish, a singer, has travelled on the voice the Major first recognized as meritorious from Columbia's Broadway Playhouse to far-off Australia, where he is now appearing in concert.

Rhea Parada is another Negro girl who has done well for herself, while Mary Perry, who was presented a diamond for her tooth by a listening jeweler, is a successful night club entertainer.

One night young James Ballantine Smith, a Negro youngster of ten years, appeared on the program to sing. He told the Major that he just had to have a place "on account of because" he had to raise two dollars to save his dog from the pound—and that he and his dog were so afraid of the dog catcher that they hid under the bed every time they heard a knock at the door. Jimmy won the house and apparently went over with the radio audience just as well. Checks and two dollar bills started rolling in for Jimmy's dog—but all were returned with a note saying that the Major had long since given the pet "social security."

Edna Livington, a nurse girl from New York City, appeared on the program a few nights later, singing "Can't You, Won't You Hurry Home." She put her own interpretation into each chorus of the "Can't You, Won't You" and the audience liked each one a little better than the first. The result was one of the longest ovations an amateur ever got from a Playhouse audience.

Nina Mae In Debut

Star Of 'Hallelujah' Now Has Her Own Swing Band

By TED YATES

NEW YORK, Dec. 22—America's No. 1 Swingheart, Nina Mae McKinney, vivacious star of stage and screen, and her orchestra, are all set for that debut. It was announced by Paramount Orchestra Bureau, 565 Fifth avenue, in this city, that Miss McKinney will open on Thursday, Dec. 28, at the Bronzeman club at Columbia, S. C. The following night Miss McKinney will take her outfit to the celebrated Hi Hat Club at Atlanta, Ga.

The famous "Hallelujah" girl who did a command performance before the King and Queen of England, and other crown heads of Europe, to the world at large is known as exotic. The whole flare for eccentric, gay apparel and a gaudy hair dress is no doubt, what will make her a sensation before an orchestra. That flare is doubtless just protective coloration for a timidity of spirit which would have thwarted her ambition to be a femme band leader is revelaled in full.

At heart, Nina Mae McKinney is a hard-working want-to-be-tops performer. It is a prediction that dance lovers throughout America will marvel at her spirit of application, her diligence and boundless energy. She will be acclaimed the No. 1 lady with a band.

PLAN REVIVAL OF DIXIE TO HARLEM

Courier 12-9-39
Greensburg, Pa.

Hartley Toots' Band Going Into Rehearsal For Road Show Which Last Year Featured Butterbeans and Susie—Headed South For Dance Dates.

NEW YORK, Dec. 7—With the matter of one-night engagements off their hands for a while, members of Hartley Toots' Spirits of Swing orchestra will get down to the serious business of rehearsing the old Dixie to Harlem revue, according to a release from the offices of the Royal Attractions Company which handles the band.

The revue which was so successful last year in the Southern and some Western States, featured Butterbeans and Susie along with the Hartley Toots band. According to present plans, the revue will open in the Southland and play engagements already booked there before heading North and East.

Rehearsals were postponed because of repeated demands on the services of the orchestra which drew a capacity crowd to an Armistice Day dance in Port Arthur, Tex., and which also created a demand for its return appearance. Friday, Dec. 8th, has been selected as the return date in Port Arthur.

The band will apear in Port Arthus after playing an engagement in New Iberia, La., tonight. Houston is on the docket for Sunday.

Featured with the band are: Mathew Rucker, hot trumpet man; Miss Priscila Royster, singer and Johnny Taylor, skat man and alto sax man.

SWING MIKADO OPENING NEARS

Age-Herald

Operetta With All-Negro Cast One Of Season's Musical Successes

12-22-39
Birmingham, Ala.

In making the ultra-modern production of Swing Mikado, which opens at the Municipal Auditorium for a three-day engagement Friday and a special New Year's Eve Show, Director James Stanton followed exactly the instructions laid down by Gilbert and Sullivan, the authors, when they presented their show for the first time in London in 1885.

Age-Herald

For instance on the opening night 54 years ago, comedian Grossmith, playing Ko Ko, accidently fell flat on his back at the end of his song, "The Flowers that Bloom in the Spring." Everybody laughed, so Gilbert orders the fall to be a part of Ko Ko's role in all other presentations.

Taking the leading roles in this all-Negro show are Billy Mitchell, LeRoy George, Geraldine Overstreet, Novella Protter, Clara Bolton, Martha Howelett, Lonnie Jackson, John Bourgette and Jackson Smith.

Swing Mikado has gone down in theatrical history as one of the six outstanding all-Negro musicals. This original troupe has established new records in seven cities since it went on tour with its cast of more than 100 persons and several carloads of stage trappings and lavish scenery and settings.

NEWS OF THE STAGE

'New Hellzapoppin' Opens Tonight at Winter Garden —'Ladies and Gentlemen' to Close Jan. 13

"Hellzapoppin," which September a year ago fooled a majority of the critics by turning into the reigning hit of the season, is unveiled anew tonight at the Winter Garden with a second edition of Olsen and Johnson high-jinks. The title has been altered appropriately to "New Hellzapoppin." Olsen and Johnson, of course, headline the proceedings, with others taking part including Charles Withers, Barto and Mann, the Radio Rogues, Hal Sherman and Bettymae, and Beverly Crane. Virtually all the material in the revue is new, with Gene Foster staging the dances, Sammy Fain and Charles Tobias contributing the songs, and Edward Duryea Dowling directing the entire production. The Messrs. Shubert and Olsen and Johnson are the sponsors. An 8:35 curtain.

12-17-39

"Ladies and Gentlemen," starring Helen Hayes and Philip Merivale, is announced to close Jan. 13 after an engagement of thirteen weeks having opened Oct. 17. On Jan. 15 the show will open an eleven-week tour in Baltimore and subsequently call at Boston, Buffalo, Toronto, Detroit, Cleveland, Columbus, Cincinnati, St. Louis, Indianapolis, Milwaukee and Chicago. Chicago will be reached in April, when Miss Hayes will return to New York for radio commitments.

Successful Cornell Tour

In the Middle West Miss Katharine Cornell, touring in "No Time for Comedy," completed a banner week on Saturday night. She fell short by a considerable margin of the record road week of the aforementioned Miss Hayes in "Victoria Regina," but none the less the gross should bring joy to the Playwrights Company. For six of the biggest one-night stands in the country Miss Cornell grossed approximately $35,850, against a potential capacity of $46,231, according to telegraphed reports from each of the theatres concerned.

Here is how the figure was reached:

Monday—Convention Hall, Tulsa, Okla., one performance, $4,500.

Tuesday—The Forum, at Wichita, Kan., one performance, about $5,000.

Wednesday—The Music Hall, at Kansas City, Mo., two performances, $8,600. The figures break the record formerly held here by Miss Hayes.

Thursday—The Paramount Theatre, Omaha, Neb., one performance, $5,950.

Friday—The Shrine Auditorium, at Des Moines, Iowa, one performance, $7,000. The figure was $1,000 below the record established by Miss Cornell in "Romeo and Juliet."

Saturday—The Orpheum Theatre, at Davenport, Iowa, one performance, $4,800, a new house record.

Two Openings Next Week

Next week there are two Broadway openings, "Once Upon a Time" at Labor Stage on Dec. 20 and "Billy Draws a Horse" at the Playhouse on Dec. 21. The Producers Theatre will be presenting Harold Igo's "Steel" on Dec. 18 at the Provincetown Playhouse in Greenwich Village. Maurice Schwartz's production of "If I Were Rothschild" had been scheduled for the same evening at the Yiddish Art Theatre, but yesterday was advanced to Saturday of this week. "The Philadelphia Story" is taking off the week of Dec. 18, resuming performances on Dec. 26, and "Yokel Boy" will enjoy a four-day hiatus, resuming Dec. 22.

Will Geer succeeds James Barton tonight in "Tobacco Road" and Carmen Matthews replaces Katherine Locke in "Hamlet." . . . As previously indicated, Shirley Ross and Leif Erickson will be in Dwight Deere Wiman's new musical, which will enter rehearsal on Jan. 1. Mr. Erickson is withdrawing from "Margin for Error." His succesor has not been chosen. . . . Elia Kazan and Morris Karnovsky will be in "Night Music." . . . Leo Bulgakov and Harry Plimmer have joined "Billy Draws a Horse."

Ella Fitzgerald, the Negro singer, will be in "Young Man With a Horn," which may find Claudia Morgan in the leading feminine role. Rehearsals are scheduled to start immediately after Christmas. The Boston première was postponed from Jan. 8 to Jan. 22 because of difficulty in finding a director, a post now assumed by Charles MacArthur. . . . Nick Holde has succeeded Leon Spachner as Lew Brown's general manager for "Yokel Boy." Mr. Spachner is resigning to accept a similar job with the Chicago company of "The Man Who Came to Dinner." . . . Mollie Day Thatcher has resigned as the Group Theatre's play reader, but will continue to participate in the company's radio activities.

Other Items of Theatre

George Abbott is eyeing the St. James to house his next attraction, "The Unconquered."

The Episcopal Actors Guild has taken the house for "Key Largo" on Dec. 14 for its sixteenth annual benefit. . . . "The Streets of Paris" gives a performance next Sunday for the benefit of the Actors Fund of America.

Actors of the "Mulatto" company whose offering was banned for the second time in Philadelphia, have received two weeks of salary. They did not give a performance. The plan is now to hire a theatre outside the Quaker City limits.

"When We Are Married" closes next Saturday in Boston and moves a week from today to Baltimore. Jane Sterling is to replace Delma Byron in the cast and Vincent O'Keefe is to succeed Arthur Gould-Porter. The J. B. Priestly play may open in New York on Dec. 23 or the following week.

"The White Plume" will open its road tour on Dec. 25 in Washington, moving to Pittsburgh for the week of Jan. 1 and Philadelphia on Jan. 8. Hal Forde and Zella Russel are cast additions. Mme. Natalie Kamarova is planning and staging the dances. . . . "The Man Who Killed Lincoln" plays Rochester on Dec. 29 and 30.

"Morning's at Seven" and "Farm of Three Echoes" have joined the list of attractions retaining their regular box-office top for Saturday night. Dec. 30.

'Hot Mikado' Is Smash Hit At the National

Post
12-13-39

Bill Robinson Stars In All-Colored Jive Version of Classic

By Nelson B. Bell

"HOT MIKADO." Michael Todd's production of the Gilbert and Sullivan operetta, in modern ryhthms, starring Bill Robinson. Staged by Hassard Short; settings and costumes by Nat Karson. Modern adaptations and orchestral arrangements by Charles L. Cooke; dances staged by Truly McGee. Topical lyrics by Dave Gregory and William Tracy. At the National Theater.

THE CAST:

Nanki-Poo ..... Maurice Cooper
Pish-Tush ..... James A. Lillard
Pooh-Bah ..... Maurice Ellis
Ko-Ko ..... Freddie Robinson
Yum-Yum ..... Alice Harris
Pitti-Sing ..... Rosetta Le Noire
Peep-Bo ..... Pearle Harrison
Messenger Boy ..... John Jackson
Katisha ..... Rose Brown
The Mikado ..... Bill Robinson
Red Cap ..... Larry Seymour
Singing boys and girls, dancing girls, litterbugs, "tap-a-teers," guards, etc.

Perhaps that is the way it should have been written in the first place.

I mean to say that Michael Todd's respectful rehabilitation of Gilbert and Sullivan's perennial "Mikado" is so completely in the mood and tempo of the present generation's enthusiasm for broken rhythms and sizzling syncopations that if the authors might have lived a few decades longer the "Hot Mikado," revealed for the first time in Washington in the National Theater last night, with Bill "Bojangles" Robinson as star, probably would have offered a complete fulfillment of their notions of what contemporary public taste is all about.

The "Hot Mikado" is not in any sense a descration. It is, on the contrary, an immensely exhilarating and exciting modern adaptation of a classic work in which even the most ardent disciples of the Savoyard operettas must find occasion for the flapping of wings and a little crowing. It demonstrates, above everything else, to what supreme degree the revered Gilbert and Sullivan were in harmony with an enduring public taste in the field of light musical entertainment. The only difference between the conventional and the present "Mikado" rests in the matter of musical accents and lyrical twists. The broken tempos vitalize, but neither violate nor vitiate, the beauties of the original score. The deviations from the original text of book and lyrics are similarly innocent of violent distortions. It seems, after all, that a lily can be advantageously painted.

A Colorful Japanorama

Mr. Todd, with Hassard Short to do his staging, Nat Karson to contrive a colorful mosaic of bizarre costumes, and Charles L. Cooke to work over the tunes with infallible skill, has done his painting with broad strokes and many astonishing effects without at any time offending either the dyed-in-the-wool Savoyards or good taste.

It is, needless to say, a little shocking to discover such old standby songs as "A Wandering Minstrel I," "I've Got a Little List," "The Little Maids From School," "The Moon and I," "The Flowers That Bloom in the Spring" and "Tit-Willow" given a jive treatment, and the first-act finale converted into a first-rate jam session, but it is all so hilariously in the groove, when interpreted by an all-colored cast, that the "Hot Mikado" at once steps up to its deserved place beside "The Green Pastures" and "Porgy and Bess" as another example of the rarified heights to which our sepia artists are able to ascend.

Uncle Billy "Bojangles" Robinson was shrewd in assuming the title role of this unique adventure in jazzed-up classicism. He does not appear until the second act, as everyone knows who knows "The Mikado." The first act is well able to take care of itself by the sheer novelty of its ultra-modern treatment of ultra-hackneyed lines, songs and lyrics. The second act would lag just a bit, were it not for Bill's incomparable hoofing, his sly sense of humor and his unobtrusive ability to galvanize even the dullest "business" into something that sparkles and throws off sparks.

Star Does Extra Bit

The star of the piece, however, is not content to rest on the laurels of a finely edged bit of satirical tomfoolery. After what would nominally be the final curtain, he indulges in an epilogue of extra-curricular tap-dancing in an individual exposition of how he will be playing the "Hot Mikado" 40 years from now—when he is 101. This, to all intents and purposes, is the gem of the evening.

But Robinson does not make any voluntary motion to "steal the show." Another Robinson, Freddie by name, despite his scant five feet of physical stature, does a man's size job as Ko-Ko, Lord High Executioner, and Maurice Ellis, a towering fellow, does a no less imposing chore in the role of Pooh-Bah, Lord High Everything Else. Alice Harris' Yum-Yum also is something to applaud and Rose Brown is absolutely in a class by herself among the Katishas—a Mae Westian sort of buxom comedienne who scores enormously with her song, "I, Living I," which takes over the substance, but not the form, of "Hearts Do Not Break." The form is all Miss Brown's. Pitti-Sing and Peep-Bo, the other two of the three little maids, are rather more than ordinarily well done by Rosetta Le Noire and Pearle Harrison and James A. Lillard is a competent Pish-Tush. Maurice Cooper, who must be the matinee idol of his race, is a romantic and vocally proficient Nanki-Poo.

These major performances are set off, now and again, by the jitterbugs, "tap-a-teers" and others of the expansive ensemble who aid in making "Hot Mikado" an experience in the theater not soon to be forgotten.

Last night's audience, including Mrs. Franklin D. Roosevelt and many others of note, were overwhelming in their enthusiasm. That is the only reaction possible, under the circumstances.

ONLY THREE NEGRO SWINGSTERS ARE PLACED IN LEAD

Ella Fitzgerald, Coleman Hawkins and Charlie Christian Only Colored Leaders in Poll—Standings Called Unfair.

By BILLY ROWE
(New York Editor)

NEW YORK, Dec. 21.—The more "hepped" cats among the lovers of swing music are shaking their knowledge boxes and laughing up their sleeves these few days before Christmas over the latest annual tabulation of top musicians and bands by the musical magazine, Down Beat, out of the wild windy city of Chicago.

As is seemingly the policy of the so-called music mags, Beat with out three exceptions, white bands and musicians are the rated leaders over colored syncopators who, strange as it may seem, are the creators of the present trend of modern music. The colored leaders are: Ella Fitzgerald for singers; Charlie Christian, guitar players, and Coleman Hawkins, tenor saxes. Yet under the same headings such superb artists of the hot harmony as Floyd Smith with Andy Kirk is rated twelfth among guitar players under whites who have never been heard of. Billie Holliday is rated third among singers, while in the tenor sax class the great Leon Chu Berry is listed fifth.

In all other classes with the exception of the arranging post, which is topped by Fletcher Henderson, Down Beat snags its trousers, but wide. Leading the bands of swing, Benny Goodman tops the list with some three thousand votes, notwithstanding the fact that Count Basie, who is listed fourth, has created the most excitement in that field for the past year. Duke Ellington, who shouldn't even be considered with any other band, it's so far superior is listed sixth, faring better than Jimmie Lunceford, who is fourteenth; Erskine Hawkins, seventeenth; Benny Carter, twenty-two; Cab Calloway, twenty-three; Andy Kirk, twenty-four; Louie Armstrong, twenty-six; Teddy Wilson, twenty-seven; with Fats Waller, Roy Eldridge, Don Redman, John Kirby and Ella Fitzgerald further down the list yet. The sweet bands rating is another one that eluded the bands batoned by colored with only Duke Ellington rated in the fifteenth bracket. The Casa Loma outfit leads that field.

In rating individual instrumentalists the magazine again seems to follow a set policy and lists head and shoulders over the colored clan those white musicians who with but few exceptions, are faulty carbon copies of the darker members of the profession. As the best trombonist, Tommy Dorsey is rated first over such superb artists as Lawrence Brown, Jay C. Higginbotham, Bennie Moton, Dickie Wells and Juan Tizol. Bass fiddlers are led by Bob Haggart with John Kirby in the show spot, but a player like Milton Hinton goes down fourteenth. Benny Goodman of course leads the clarinet tooters, with such immortals of the instrument as Barney Bigard and Sidney Bechet bringing up the bottom end. On drums Joe Jones is topped by Gene Krupa, because his hair is longer, we gather, and Ray Bauduc. This division gets funnier with the underplace rating of Cozy Coles, Sidney Catlett and O'Neil Spencer. White Jess Stacy and Bob Zurke, to be sure, top Count Basie and Teddy Wilson for piano honors with Fats Waller, Earl Hines, Willie Smith, and Billy Kyle way down, giving no rating at all to Mary Lou Williams. As expected, neither Louie Armstrong, Roy Eldridge nor Erskine Hawkins lead the trumpet tooters, but ofay Harry James, who learned all his tricks from those named under him. To say no more and give you an idea of just what goes, Maxine Sullivan was listed fifteenth among the vocalists and Lionel Hampton, whom jitterbugs cry for, was listed ninth among the favorite soloists, another group led by Benny Goodman. Nevertheless, be of good chear, the contest isn't over yet and there may be a few colored lads finishing in second place.

DOWN BEAT SAYS LOUIE WAS UNTRUE

LOS ANGELES, Dec. 21 — According to 'Down Beat," musical magazine, Louis Daniel Armstrong better known as "Ole Satchmo' is being sued by a night club entertainer of the West Coast.

The article states that Polly Jones filed suit last month for $35,000 heart balm. Polly says that the King of the Trumpet failed to keep his promise to marry her after he had obtained a divorce from Lil Armstrong.

After the 1938 divorce Armstrong married Miss Alfa Smith. Louis was in Los Angeles in 1937 when he made several films. He is currently featured with his band at the Cotton Club in New York City.

RECORDS SET BY "SWING MIKADO'

Big All-Negro-Cast Show To Be Presented In Auditorium Here

Seven months after Gilbert and Sullivan wrote their most popular musical, "Mikado," 117 different companies, authorized and unauthorized, were playing it in the United States, a record never equaled before or since. This is only one of the numerous world marks established by the "Mikado." It has played 550 weeks on Broadway in 54 years. No year has passed without a performance somewhere in America.

More than a million copies of the score have been sold.

And now new records are being established as the "Swing Mikado," a modernized version with an all-Negro cast is on tour. The big musical production will be presented in the Municipal Auditorium Dec. 29, 30, 31, with New Year's Eve midnight show.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

Won WPA Prize



Snead's Revellers (quartet) winners of first prize for WPA groupings at the recent contest held at the St. Clair High School in Cambridge, Md. More than twenty groups from all parts of the Eastern Shore sang at the affair, sponsored by the Maryland State Federation of Parent- Teacher Associations. Left to right in the picture are: R. Edward Snead, vice president Vodery Promotions, business-manager; Raymond Opher, tenor; William Maddox, second tenor and utility man; Thomas Moloek, baritone; Thomas Travers, first tenor; Guy Cornish, bass.

Clerics To Present Negro Passion Play

Philadelphia, Pa.



REV. MARK W. GILBERT

3-25-39

The sufferings of Christ and the triumph of His resurrection will be portrayed in the Negro Passion Play, which will be presented on Friday evening, March 31st, at the Academy of Music.

The title of the play is "Passion and Triumph," which is the work of Dr. Ralph Mark Gilbert of New York. Dr. Gilbert has been in the city for the past several weeks, directing the large cast which will participate in this spectacular pageant.

The theme of the play will be accentuated by the singing of a massed chorus of a hundred voices, under the direction of George Randolph of this city.

Dr. Gilbert will portray the title role, Messiah, and his pupil, who serves as his assistant, Joseph E. Pean, will carry the role of Calaphas, the High Priest.

Some of the ministers of the city will participate in the production. Rev. Leonard G. Carr, pastor of the Vine Street Baptist Church, and chairman of the sponsoring committee, will play the role of Pontius Pilate, the Roman Governor.

Rev. Henry T. McCrary, pastor of the Tasker Street Baptist church, will play the part of Judas Iscariot. Rev. William H. Smart, pastor of Ebenezer Baptist church, will play the role of Barabbas. Rev. James Morris, assistant pastor of Tasker Street Baptist church, will carry the role of Aaron, one of the Scribes and Pharisees.

Rev. Robert H. Butcher, pastor of the Peoples' Baptist church, will play the role of Justice. Rev. DeWitt A. Burton, Wilmington, will carry the role of Hadorum.

'MULATTO,' LANGSTON HUGHES' REALISTIC PLAY, IS FOREVER BANNED IN QUAKER CITY

play which ran an extensive Broad way run."

Acting Mayor [illegible] Connell pu[illegible] play whic[illegible] Southern gent[illegible]mar[illegible] mistress, on th[illegible] broke cer[illegible] that it might [illegible] The management's [illegible] Hughes' tain disorders. [illegible] plea for restraining injunction wa[illegible] denied on the grounds that th[illegible] should have heard the case [illegible] Stevenson's decision is holding unless [illegible] City Meth- in abuse of discretion.

NEW YORK. — (C) — A Calvin[illegible] the 'scissors' [illegible] Newspaper Service representative, dealing with [illegible] who had sat in at a Philadelphia and [illegible] court hearing [illegible] ruled pr[illegible] play, "Mula[illegible] riot. Why [illegible] the way [illegible] son, pastor of a [illegible] odist church, denounced the production. Pleas[illegible] cedes Gilbert, [illegible] value," and what several leading citizens had to say for and against the play indicated that for all time Philadelphia will never witness the

Hattie McDaniel, G.W.T.W. Figure, Has Had An Interesting Film Career

When Hattie McDaniel signed for the role of "Mammy", servant of Scarlet O'Hara, in "Gone with the Wind," she turned back the calendar nearly three-quarters of a century.

Hattie's grandmother lived and worked on such plantations as the Tara described in Margaret Mitchell's best-seller novel of the Civil War South. There is no better known colored actor in films than Hattie McDaniel. Her round, beaming face, her 290 pound bulk, her expressive eyes, not to mention her versatile talent, keep her in demand at all times. She averages 16 pictures a year.

Hattie was born in Wichita, Kansas, on June 10, 1898, to Susan Holbert and Henry McDaniel. Her mother was born in Nashville, Tennessee, and her father in Richmond, Virginia. She was the 13th child. Her father was a Baptist preacher, whose sermons were enlivened by songs offered during the services by Hattie's mother.

Denver, Colorado, was the scene of Hattie's education. Her parents moved to the western city when she was still a baby. Hattie was graduated from public school and attended East Denver High School for two years. In her schools days, she gave first evidences of a future theatrical career by taking part as a singer and actress in student dramatic shows.

At the age of 15, Hattie became a mother's helper. She washed clothes and dishes, watched babies and cooked dinners, an art she learned from her own mother. She has always been glad of that experience, for in later years, when slack days hit her theatrical career, she has not been too proud to become a domestic in a private home to tide her over.

Fame first came to Hattie when, at 17, she sang over the radio in Denver with Professor George Morrison's orchestra. She was the first colored girl to croon over the air-waves. Her contralto voice has remained one of her assets. In the picture, "Showboat," she sang "I Still Suits Me" with Paul Robeson, and another number with Irene Dunne.

At 18, Hattie won a medal in dramatic art from the Women's Christian Temperance Union of Denver, for reciting "Convict Joe." After that she launched into her stage career, having gained some experience by touring with the Morrison Orchestra. She played the entire South for the Shrine and Elks circuits and headlined the Pantages circuit in 1924 and 1925. She became known as the "colored Sophie Tucker" and the "female Bert Williams." In Kansas City she wrote her own act with songs she herself composed.

Milwaukee, Wisconsin, is remembered by Hattie as the city where she got her most unusual break. She was broke when she reached there, and found no job waiting. All she could get was a place as a maid in Sam Pack's Suburban Inn.

One night, after midnight, when all the entertainers had left, the manager called for volunteer talent from among the help. That was a clarion call for action for Hattie. She came right out and launched into St. Louis Blues." She starred in the floor show for more than two years. After the place changed hands, Hattie decided to come to California for a try at motion piceures.

She arrived in Hollywood in 1931 and began the rounds of the studios She managed to catch on in a few extra and atmosphere roles. Undaunted, Hattie took her book of press notices and kept making the rounds of the casting offices, hoping for better parts.

Her cheerful smile broke down resistance. She landed a good part in a picture with Lew Ayres. Then followed roles in "The Blonde Venus," "Judge Priest," "The Little Colonel," "China Seas," "Gentle Julia, "Alice Adams" and "Showboat" among others. The work kept coming: "Nothing Sacred," "Saratoga," "The Bride Walks Out," "The Mad Miss Manton" and more. Meanwhile, she appeared in a popular radio show in the character of Hi-Hat Hattie, and on the radio "Showboat" coast-to-coast program as "Mammy."

Hattie is proud of the fact that three of her songs, "Just One Sorrowing Heart," "I've Changed My Mind," and "Boo-Hoo Blues" have been published and recorded for phonographs. For her reading, she prefers the works of Paul Lawrence Dunbar. She has been married twice: widowed once, divorsed once.

NEWS AND NOTES OF THE NIGHT CLUBS

By THEODORE STRAUSS

WITH "Bojangles" (himself) Robinson and the madcap Cab Calloway leading the parade, the Cotton Club unleashes its latest and by all odds its most successful cavalcade of dynamic singers, rippling feet and flashing limbs for speed, spirit and color, this show is a classic as sepia revues go, and Herman Stark, producer thereof, should be able to rest on his laurels until most of the Summer's visitors to the World's Fair have gone back to where they came from.

The Mayor of Harlem and His Royal Highness, great men both, alternate as front men. Mr. Robinson, of course, is a gleaming personality on any stage. Where other folk whistle while they work, Robinson taps out intricate arpeggios to do his serious thinking. Talking is just a waste of time and he isn't really contented until he's tipped his derby over his right eyebrow and his feet start moving. Whether he's punctuating a sentence with a slap of his toes or strutting across the floor like a man who knows his worth, he is one of the greatest performers we have. As for Mr. Calloway, this revue affords him an opportunity to do something besides display his extensive wardrobe. He is as stout-lunged and spirited as ever and in the "Ghost of Smoky Joe" he has the sort of number that he can do best.

Otherwise the show is made of top-grade stuff from Frances Feist's gaudy costumes and Clarence Robinson's routines to the score by Ted Koehler and Rube Bloom. Among the performers there are Myra Johnson, singing the torchier songs without understatement; Glenn and Jenkins in some darktown foolery; Son and Sonny, displaying a quartet of erratic heels on their own account; Sister Tharpe yodeling in the authentic manner; Tanya, a muscle-dancer who can clasp her heels behind her head while standing on her hands—a feat from any point of view; a chorus of fast-stepping colored boys, and as presentable a line of dusky maidens as the club has revealed. In fact, the whole show is better than good. It's tops. And the lion's share of the credit belongs to the Messrs. Robinson and Calloway.

TO SPEND ALL HIS TIME ARRANGING FOR BENNY'S BAND

NEW YORK, Dec. 28.—As Benny Goodman enters the final two weeks of his engagement at the Empire Room of the Waldorf-Astoria hotel here, John Guarnieri replaces Fletcher Henderson at the piano as a regular member of the swing king's orchestra. The new pianist will also be featured in the Goodman Trio and Sextet.

The first colored pianist to play for such a long length of time as regular pianist with any white orchestra, and the first to ever hold such a spot at the Waldorf-Astoria Hotel in this city, Fletcher Henderson will now devote his entire time to arranging and orchestrating for the full band. Henderson's remarkable ability as America's outstanding swing arranger is acknowledged by all swing critics and musicians. Back in the heydays of the Goodman aggregation before it ventured out of the wilds of Chicago, it was Henderson's arranging talent that lifted it out of the category of just another organization to the top of the swing clan in America.

Guarnieri, the new white pianist who replaced Henderson Thursday previously played with George Hall's band, and comes from a family of famous violin makers but is considered among the best swingcopators in the field today.

SHUBERT 2 WKS. ONLY BEGIN. MON. DEC. 25 MAT. WED. & SAT.

SEATS NOW BOX OFFICE OPEN DAILY FROM 9 A.M. TO 9 P.M.

The Theatre's Greatest Performance in Years!

GUTHRIE McCLINTIC presents

ETHEL WATERS —in— "MAMBA'S DAUGHTERS"

By DOROTHY and DuBOSE HEYWARD



EVES.: 55c, $1.10, $1.65, $2.20, $2.75. Mat. Sat., 55c, $1.10, $1.65, $2.20. Wed. Matinee. 55c. $1.10, $1.65.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

SEES ARMSTRONG, THE ACTOR, MAXINE IN GREATEST SHOW

By BILLY ROWE
(New York Editor)

NEW YORK, Dec. 7—There is a conquering god on Broadway these days. Sculptors might show him as a Hermes with motors on his feet, or as sprinter with that final anguish on his face. Showmen would herald his approach with the sibilant sandy shuffle of a tap dancer's feet, by the tick of the ticker, or by the rapid inexorable clicking of a blind man's cane. The god is pace. And the god is devoutly worshiped in the vogue world of shadows, stage and screen.

Pace is a brilliant god. He has sponsored the best things America has given to entertainment: The rhythms of Duke Ellington and Count Basie; the dancing of Bill Robinson; the precision of Lionel Hampton's playing, and the staging of shows like the current sixth edition of the Cotton Club on Parade as produced by Clarence Robinson, starring Louie Armstrong and Maxine Sullivan, and featuring Anise and Aland, Stump and Stumpie, Sonny Woods, Bobbie Evans, Kaloah, Luis Russell and the orchestra, Vanessa and 36 of the most glamorous dancing and show girls ever looked upon on any stage, including those used to great advantage by the late Ziegfeld.

In the past 10 or 15 years many stars have paraded upon the boards of the now famous Broadway sepia palace, enhancing many a hit show. But in this one, the mastery of Clarence Robinson has captured all that was good in each of them, added to it, and given Broadway the finest revue it has ever seen, with not a peer for miles and miles around. Beautiful beyond compare, with gay colored dressing by Frances Feist and Veronica, the revue is given that breath-taking pacing that makes the movement of even airplanes slow in comparison. The music from the youthful genius of Cahn and Chapin, as arranged by Bill Vodery and Chappie Willet, is superbly swung by Luis Russell and the orchestra.

On an even basis of aboriginality, the entire cast is keyed to the topmost point of inexhaustible talent. In Louie Armstrong the Cotton Club has a star supreme in the world of swing and one whose pleasing personality injects itself into audience and performers alike, which is a sure cure for that blase feeling. In Maxine Sullivan's subtle swing, the Cotton Club reaches that happy medium that is so seldom found in shows that feature blasting swing. Her voice is of an exquisite quality embodied with a coziness that pleasingly checks the pace of swing on roller skates as set down hill at the Cotton Club. Koloah of the elastic hips and sea flowing abdomen is at her artistic best, while Anise and Alan combine a petite kind of beauty to make them outstanding in the world of ballroom dancing. Stump and Stumpie are their dancing funniest. Vanessa, the East Indian ballet dancer, is a charming new addition whose number is smartly introducer by Song Delineator Bobby Evans and the beautiful girls of the ensemble. Adding Sonny Woods' voice to all of this, Clarence Robinson has reached that evolution of modern show production that is not of today, but more of the world of tomorow, perfectly paced, beautifully gowned and superbly set to music, giving Broadway another chance to pay tribute to Herman Starks of the Cotton Club, the Ziegfeld of the non-nordic race.

Savannah, Ga., News
November 13, 1939

NEGRO PASSION PLAY IS TONIGHT

Seats at Auditorium Reserved For White Patrons

The stage is all set for the curtain to rise tonight at 8 o'clock on "Passion and Triumph," the negro passion play at the city auditorium. For six weeks this cast of over 200 persons has been trained under the supervision of the author of the production, Dr. Ralph Mark Gilbert of New York city, who also is playing the title role, Messiah.

This production has attracted something like 50,000 persons in the various cities of the country where it has been produced. It essays to give not only a picturization of the last days of Christ upon the earth, but also an insight into some of the finer religious feelings of the negro race. To this end, the production will be embellished by the singing of a large negro chorus, under the direction of Prof. William S. Glover of Savannah and their music will consist of some of the great hymns of the Christian church, and most largely of negro spirituals.

The program for the evening, with a synopsis of the pageant, follows:

Processional, "How I Got Over," sung by the chorus; invocation, "I Was Glad When They Said Unto Me," intoned by the chorus; opening selection, "Jesus Is My Only Friend," by the chorus.

Act 1, Scene 1. Christ in a roadside garden with His Disciples. One of the major miracles of Messiah will be shown here, and it is in this act that the plot of the Scribes and Pharisees against the Christ, will be seen. Spirituals, "De Blin' Man Stood On De Way an' Cried," and "Let Us Cheer the Weary Traveler," by the chorus.

Act one, Scene 2. The triumphal entry. Here Messiah will be greeted by His loyal followers, as He enters Jerusalem seated upon the foal of an ass. Blind Bartimaeus, previously restored to his sight by Messiah, leads the cheering throng, and sings "The Palms." The Scribes and Pharisees are seen here confounded by the presence and logic of Messiah. Spirituals, "Done Foun' My Los' Sheep," and "Lord, I Want To Be a Christian," sung by the chorus.

Act one, Scene 3. The Last Supper. It is here that Judas Iscariot reveals himself as the traitor, and the Messiah makes His pledge with His Father. Spirituals, "I've Got Good Religion," and "He Claimed the Ocean," by the chorus.

Act one, Scene four. The Garden of Gethsemane. Messiah here is arrested, after He has fought His battle, left alone by His sleeping disciples. His final pledge, "I will drink it all! The cup! The cup!" will close this scene. Hymn, "I Gave My Life For Thee," by the chorus.

Act 2, Scene 1. The Trial Before the San Hedrin Court. Peter denies His Lord, being sorely tried himself. The San Hedrin conspires to bring Messiah to death, but they do it over the protest of Christ's friend, Nicodemus, the only friendly voice raised in the San Hedrin in His defense. Spiritual, "Glory, Glory Hallelujah," by the chorus.

Act 2, Scene 2. The Trial Before Pontius Pilate, Roman Governor. The mob yells for the death of Christ, and the liberation of Barrabas, the murderer. The murderer, touched by the suffering of Christ, is seen to repent of his sins. Pilate finally condemns Messiah to death. Spirituals "I'm Climbing Up High Mountains," and "Were You There When They Crucified My Lord?" by the chorus

Act 2, Scene 3. The Crucifixion This is easily the climax of the whole gigantic spectacle. The whole crucifixion will be shown, opening with the poetic concept of the colloquy between the Angels Grace, Mercy and Justice. Messiah enters over the Via Dolorosa, on to Calvary. Simon the Cyrenian aids Messiah with His load. The chorus will be chanting the spiritual, "Calvary, Calvary, Surely He Died On Calvary." He is nailed to the cross, the spear driven into His side, and finally, amid earthquake and lightning, with drooping head and panting breath, He cries, "It is finished." It is in this scene that the Penitent Thief will sing the old negro spiritual, "Remember Me." Spirituals, "Swing Low, Sweet Chariot," "Steal Away to Jesus," and "Shepherd, Shepherd, Go Fin' My Sheep."

Act 2, Scene 4. The Resurrection. The archangels, Gabriel and Raphael, as Heaven's legionnaires, are on hand and announce the resurrection. Towards the end of the scene, an ascension concept will be woven in here, and for a finale the entire cast and chorus will sing together "He Rose" and "Thou Shalt Tell the World About This."

The public is invited to attend this performance which will start promptly at 8 o'clock. The doors of the auditorium will open at 7:30 o'clock Reservations may be secured by telephoning the box office of the auditorium, 7919. Seats are being reserved for white people in sections of the main floor, some of the boxes and in sections of the dress circle Those attending are urged to exchange whatever tickets they may previously have purchased, to secure their seat coupons at the box office of the auditorium, which will be open al[illegible]day for that purpose.

The Children's Theatre

Garnet C. Wilkinson took time Thursday from the exacting routine which makes him one of the city's busiest executives to appeal for larger attendance at the plays of the Children's Theatre at Armstrong.

Addressing educational employees, and thereby including both teachers and officers, he urged that attendance at these performances not be permitted "to drop to the point where the Children's Theatre will have to be discontinued because of lack of patronage."

Mr. Wilkinson believes that the contribution which these dramatic presentations make to the cultural development of our children warrants his message. He expects the cooperation of teachers and officers, and should get it.

Colored elementary school teachers here are already burdened beyond reason. The effect is evident in the product of the classroom. It would be unfair, then, to suggest any added load. But the assistant superintendent's appeal implies a special duty for all colored teachers and officers. It is not onerous. It is the matter of acquainting pupils from time to time of the many educational and cultural opportunities which Washington offers.

Colored children contribute their pennies to the Red Cross. Occasionally some of them should spend a leisure hour viewing the exhibition in the Red Cross building. The art gallery and museum are points of interest which attract thousands of visitors from all over the world. Any child can benefit from a tour of them. Colored children should be seen there often.

Flower shows held by private clubs in hotel lobbies are not for colored spectators. The government's display of flowers in the Botanic Gardens is rarely excelled anywhere in the United States. Right now the poinsettia display is at its best. Those doors are open to all. Colored children should be encouraged to witness this show of gorgeous blossoms.

With each definite suggestion as to such use of their leisure should be instruction as to proper decorum

for the specific occasion. Children and their parents through them should be made to realize that humbleness of one's station does not deny him such enjoyment, that cleanliness of person and good conduct are the open sesame.



PAUL ROBESON

Paul Robeson Pla. Closes for Revision

"JOHN HENRY" CALLED NEAR GRAND OPERA

Afro-American
JOHN HENRY 12-23-39

Drama, with music, by Roark Bradford and Jacques Wolfe; stars Paul Robeson; staged by Anthony Brown; settings, Albert Johnson; costumes John Hambleton; choral direction Leonard dePaur; presented by Sam Byrd, at the Erlanger, Philadelphia, opening December 11, 1939.

Baltimore Ind

CAST

Blind Lemon	Joshua Whit
Man Named Sam	Joe Attle
Hell Buster	Robert Harve
Mate	Alexander Gra
Walking Boss	Leonard dePau
Old Aunt Dinah	Minto Cat
Ruby	Musa William
Julie Anne	Ruby Elzy
John Henry	Paul Robeson
Rucker	George Dickso
Rucker's Wife	Sadie McGill
Poor Selma	Myra Johnson
Carib	Benveneta Washington
Lead Heaver	Ray Yeates
Reader	Merritt Smith
First Caller	Louis Gilbert
Second Caller	William Woolfolk
Mink Eye	J. De Witt Spencer

PHILADELPHIA—"John Henry," Bradford and Wolfe's play, based on the legendary story of the Black River country strong man, and starring Paul Robeson, closed here Saturday for revision. The play had run only half of its scheduled two-week engagement.

Critics had commented favorably on the play, lauding especially the work of Robeson, and had predicted that it would be a hit. However, they criticized the slow movement and the lack of coherence in the play as adapted from the book, and called it a mere "series of scenes." Box office attendance had been described as "lukewarm."

During the present week, the play is being revised, and the tempo of the play is being stepped up. Then the drama will move into Boston for an unannounced stay.

The supporting cast of sixty has Alexander Gray in the only white role.

The songs, arranged by Jacques Wolfe, included "Careless Love," "No Bottom," and "Come Jine."

The John Henry of the play, who, of necessity, is more human than the hero of the legends, is introduced at a steamboat landing in the Black River country, where he proved himself "a man" by staggering aboard a river-boat under the weight of the 500-pound bales of cotton.

There are scenes aboard a Mississippi river steamboat, and even an attempted revival in a saloon.

Near Grand Opera

"John Henry" is not a musical comedy. It is nearer grand opera. The musical score is almost continuous, but there are no individual songs.

Paul Robeson got the plaudits of all the critics on his role. His "grand appearance," sonorous voice, and effective acting won equal praise.

Other members of the cast singled out for their excellent performances were:

Ruby Elzy, soprano, as Julie Anne, John Henry's sweetheart; Joe Attles, as the "man named Sam," the villain: Musa Williams, as Ruby, the vamp, and Minto Cato, as Aunt Dinah; Mryra Johnson as Poor Selma, and Joshua White as Blind Lemon.

Variety's Waters said:

"Paul Robeson is a truly magnificent figure, both dramatically and vocally, as the focal point of the Bradford yarn. The supporting cast is up to the mark in every sense and visually the proceedings are excellent."

"Mulatto" Is Storm Center

PHILADELPHIA—A public rehearsal of "Mulatto" last Sunday night, LaLngston Hughes' play dealing with illicit interracial relationships, ended with a rift between two factions of Negro Philadelphians that may require months to close.

Heated charges and counter-charges, many intimating threats or exposures, created a near riot at the Walnut Street Theatre here, Ninth and Walnut streets, after an informal presentation of the play for a selected Negro and white audience.

Bitterness became so pronounced that Supt. of Police Edward Hubbs, a spectator at the performance, marched down the carpeted aisle of the theatre and ordered William Harrigan, manager of the theatre, to close the house.

24-Hour Ban

On Monday afternoon acting Mayor George Connell announced a 24-hour ban on the show pending the outcome of an injunction hearing before Judge Curtis Bok the following day (Tuesday). Judge and Mrs. Bok were also among those in attendance at the special pre-view of the play.

When the imaginary curtain fell at the Walnut street, Theatre on Sunday night vigorous and bitterly partisan debate broke out among the 300 invied guests.

Allan Freelon, noted Negro artist, and a supervisor in the art department in the public school system, leaped to his feet and urged that the group immediately pass a resolution approving the play, and petition Mayor Connell to lift the ban.

No forum was planned. but the minute Freelon had completed his defense of the play the Rev. William P. Stevenson, pastor of Jones Tabernacle A. M. E. church delivered a blistering denunciation of both the play and the motives of the group favoring the opening of "Mulatto" here.

Judged by the volume of the boos that greeted the clergyman's attack, at least 75 percent of those present favored the opening of the show.

Attempt Is Futile

An attempt on the part of the Rev. Marshall L. Shepard, pastor of Mt. Olivet Baptist Church, to reply to the Rev. Stevenson was practically futile. He had barely uttered a few words placing himself squarely on record in favor of the play when Superintendent of Police Hubbs ordered the theatre vacated.

At the conclusion of the play Mercedes Gilbert playing the leading feminine role, defended the play from behind the footlights. She pleaded for fairness on the part of the audence in appraisal of the play, and characterized the vehicle as being a legitimate effort to present the more sordid phases of Southern interracial relations in terms of the drama. and one that should not be consid-ered suggestive.

Four of the principal leaders in the fight to prevent opening of the show were present in the audience. Two of them, Magistrate Edkard W. Herny and Dr. John P. Turner, police surgeon and member of the Board of Education, took an active in the spontaneous and frequently yitriolic debate that took place in the lobby and on the sidewalks outside the theatre after the order to close the theatre had been issued.

The other two spearheads of the assault upon "Mulatto," Magistrate Joseph H. Rainey and Herbert T. Miller, executive secretary of the Y. M. C. A. here melted into the background and remained silent as small groups clustered together in agitated knots thruout the lobby.

Threats Abound

In the meantime, threats of serous repercussions are being freely bruited about, as rumors of "exposes" gain circulation.

There have been reports of politics, reports of the passing of promise, of money, and insistent rumors that behind the affair is what certain factions recognize as a made-to-order situation to kill off certain recognized Negro leaders, or aspirants to leadership.

The first ban against "Mulatto" was issued by the late Mayor S. Davis Wilson, who held that the play might incite race riots here. Several weeks ago, acting Mayor Connell rejected the ban, and then Judge Bok issued the restraining order.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.



Albert Ammons at the piano (top); Meade ("Lux") Lewis, above left; and Benny Goodman and his clarinet (at right).

'Swing' Concert

Tendencies, Trends In the Modern Jazz Field

By Martin McCall

Following the idea and example of last year's large "From Spirituals to Swing" concert, the Theatre Arts Committee (TAC) sponsored another concert of this kind at Carnegie Hall on December 24. Like its predecessor, this concert was called "From Spirituals to Swing," and is represented the only current attempt to gather and relate on one program main tendencies in the jazz field. The program was again organized by John Hammond.

It is more than ordinarily difficult to project such a concert. The field has no organically critical literature, and the selections and evaluations that characterize the concert are of pioneering, and therefore, tentative importance.

This year, the concert's scope was confined to examples of present day expression only. Since the question of the ultimate sources of jazz still has debatable aspects and is certainly complicated, it must not be treated casually in the course of a program. It was wise to limit the present concert's scope. The advantages in clarity and general contour were gratifying. Besides the commentary by Sterling Brown, distinguished Negro poet and critic, had a direct and integrating force, relying less upon anecdotal and geographical interpretation, more upon the significance of general historical movements.

Concert Staging Successful

In other words, the concert's staging was successful, a considerable triumph over the usually insuperable fault of looseness. But since its program was intended to present outstanding examples of prominent *trends* in jazz, it was disappointing that most of the performing artists were the same as were heard last year. There are other ensembles and soloists than those heard on both programs, and an unfortunate impression might be that the field is sterile and wanting for first rate artists. The fact that professional musicians are not always available upon demand must not be overlooked, of course; besides, the expense involved in bringing up particular musicians from the South is not practicable. But the Count Basie Orchestra, playing a leading role in two successive annual concerts, is definitely not representative nor essential, and the same is true of a number of soloist.

Pianists in Fine Form

The players of boogie-woogie music, Albert Ammons, Meade "Lux" Lewis, and Pete Johnson improvised on the same theme pieces as last year. Their performances were as exciting as ever. Considering that they played one number each, it was in each case a display number. All three pianists are masters of the slow blues, and it was a mistake that not one piano blues found itself on the program. The piano, by the way, upon which the solos were played, faced the back of the stage, and the sound proceeded in the same direction.

Spirituals, or selections with religious texts were sung by Sister Tharpe and the Golden Gate Jubilee Quartet respectively. The latter group was new. Jazz phrasing, rhythm, and intonation frankly characterized the spirituals, and served to suggest the innate seriousness and deep feeling rather than frivolity, of authentic jazz. Apropos this concert's spirituals, what is the meaning once and for all of "From Spirituals to Swing"? Does it imply an evolution, a progress from "primitive" to "advanced" music, or a development to "higher forms?" Or does it have the same connotation as "From A to Z"? Does it stress the priority of spirituals, and what is the extent of the dichotomy it expresses? There is at least one point of objection to every possible implication.

Among the blues singers, Joe Turner and Bill Broonzy were heard again, sounding wholly genuine. Ida Cox was new on these programs but not new in the history of great blues singing. After years of neglect, she has an opportunity now to sing the true blues again. Her singing has the breadth and vitality that distinguished her records of more than a decade ago.

One of this concert's innovations was the introduction on the program of white musicians. Benny Goodman's Sextet, comprising white and Negro musicians, performed perfectly its type of vivacious, bustling, complex "swing." Before the concert's close, members of the Sextet, along with Joe Sullivan, famous

Artists Who Appeared Last Year Again Heard

white pianist of Chicago, "sat in" with Basie's Orchestra.

James P. Johnson, "dean" of jazz pianists, was a featured soloist again this year.

The full Basie Orchestra, with its well-known soloists and its excellent ensemble precision, once more displayed its brilliant partiality for the cumulative style, playing its "riffs," or short antiphonal phrases, ad infinitum. The Kansas City Six, composed of members of the Basie Orchestra, with the assistance of Charles Christian, electric guitarist of Goodman's Sextet, gave several examples of elegant, "relaxed" swing. As for Christian, he is an exceptional guitarist; his solos are full of originality, although they occasionally tend toward abstractness.

TAC's concert is 1939's dedication to the phenomenon of hot jazz. The tradition of criticism is richer than it was a year ago. Next year's events should feature more than a single large concert. The TAC contribution will be one of the practical factors in making this possible.

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

OUTSTANDING SCREEN ACTORS ARE NAMED

By LAWRENCE F. LaMAR

HOLLYWOOD. Calif.—(SNS) — History has been made. And, while it was in the making, Hollywood, capitol of the world filmdom, is definitely revealed as the focal point of all major sepia show business and aspirations. To the honor of being the first "crowned heads" of the film world, goes awards to Clinton Rosemond and Theresa Harris for the year's outstanding portrayal of dramatic acting roles, while to Eddie "Rochester" Anderson and Lillian Yarbo, go similar honors for out

The Sepia Theatrical Writers Guild, a group originally composed of coast writers who report on studio happenings, who conducted the poll as a voting guide for them to make an unbiased decision in granting the awards, is reported happy over the widespread aid received from newspapers and readers during the six months operations. Hollywood producers, are keenly interested in the effort on the part of sepia writers to make the 15,000,000 or more sepia Americans more vitally interested in their own performers, and consequently in American made motion pictures.

PROUD OF ACTORS

Sepia writers guild, are asking a continuation of this interest, in order that the doors of opportunity may be widened to admit sepia artist into a more lucrative angles of this flourishing industry. The pace set by Eddie "Rochester" Anderson, in his comic acting rule in the Paramount studio picture "Man About Town" in which the sepia comedian shared starring honors with Jack Benny, and Mantan Moore land, tabbed for his excellent comic acting in the Monogram studio picture "Irish Luck" starring Frankie Darro. The race ended, however, with "Rochester" emerging the winner, Feminine comic acting honors will go to Lillyan Yarbo, as a result of voting, for her work in "You Can't Take It With You", a Columbia studio film.

A long list of outstanding sepia actors and actress played a prominent part in the poll. Voting was decidedly heavy in favor of Louise Beavers by many fans who insisted on voting in her favor for the dramatic role she played in Universal studio epic film "Imitation of Life" starring Claudette Colbert, several years ago.

Likewise, Stepin Fetchit, noted droll sepia comic, came in for a superb abundance of votes for his most outstanding role in the Fox studio all-sepia cast film of several years ago, entitled "Hearts In Dixie". The guild outlawed these two from this competition because of too long elaspe of time since the films were made. However, both were voted the best All-Time Acting by sepia performers. And, accordingly, will come in for such award.

Other performers like Hattie McDaniels, Hattie Noels, Bernice Pilot, Daisy Buford, Mme. Sul-Te-Wan, Anita Brown, and Ernest Whitman, Clarence Muse, George Reed, Rex Ingram, Paul Robeson, Will Best, Snowflakes, Charley Moore, Raymond Turner, and scores of others, all received heavy votes, but because of their being scattered favoring score of pictures and other reasons, failed to romp home winners. The Sepia Theatrical Writers Guild, is making plans for a grand presentation of Awards affairs to be given on January 19.

studio opus entitled "Toy Wife" starring Luise Rainer, coupled with her splendid dramatic portrayal of the role in Warner Bros. first national picture "Jezzebel", starring Bettie Davis, clinched first place for her.

It was nip and tuck, between the leading comic acting roles. guild is proud of the actors they are privileged to honor. It has learned that the vast sepia screen audience here in this country, is, alive and intelligently interested in scores of Hollywood's leading sepia actors. The balloting among the writers themselves was close, in selecting the winners.

Clinton Rosemond, a truly remarkable man, and actor, won his place in the award race for his remarkable dramatic acting in the Metro-Goldwyn-Mayer film "Stand Up And Fight" which starred Robert Taylor. The poll disclosed that this choice was greatly influenced by his work in an earlier Warner Bros. picture "They Won't Forget", a Marvin LeRoy production. Theresa Harris, a charming and talented brownskin actress, swept rapidly to the fore once the balloting got under way in the guild. Her work in the Metro-Goldwyn-Mayer



EDDIE ANDERSON

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Stars Galore Rally At Defender Show

They Sang, Danced For Sweet Charity's Sake

Studded with stars from New York's Broadway, the movie lots of Hollywood, and Chicago's leading night clubs, the annual Goodfellow club's Christmas basket benefit, show Saturday night, Dec. 16, Auditorium theatre, Congress street and Wabash avenue, was one of the finest events of its kind yet staged.

For four hours there was an endless parade of celebrities, many of whom you have seen on the stage and screen or heard over your favorite radio station.

For sweet charity's sake these stars entertained in a furiously fast show through the courtesy of Theatre Authority which represents all of the charities of the five unions to which the performers belong.

The old Auditorium theatre, scene of many a grand opera, the Ballet Russe and great dramatic productions, reflected some of its former glory when Chicago's club, social, civic and political leaders turned out to witness this colorful and sparkling Christmas basket benefit performance, sponsored by the Chicago Defender.

Meet the Stars

The program included swing tunes and classics by Erskine Tate's band, songs and dances by nationally famous stars such as Comedian Willie Shore and his stooges from the Hi Hat club.

This comedian alone provided enough laughs for the audience, but there were others such as Alice Kavan from New York; Frank Payne who was for 12 weeks star at the College Inn; Martin and Alley, clever acrobatic team from New York.

Then there was charming Frances Wells from Colisimos. Blondie and her all-girls' revue from the Celebrity club, featured Gerry Manner, Dorothy Bell and George Corwin, master of ceremonies.

Radio Stars Present

What the Cubs and Sox will do in 1940. What team has the best chances of winning the league pennants was told by such ace announcers as Hal Totten, NBC, and Bob Elson, WGN. Tommy Bartlett, whose radio program over Columbia is a favorite among the ladies, was there.

Swingland, the Club DeLisa and the Cabin Inn sent their shows intact and of course there were numerous other performers including the famous Sadie Bruce dancers who turned in a perfect performance during the evening.

So that patrons would not grow tired of the revue, the program was halted at the halfway mark to afford a chance to visit the Auditorium theatre cocktail bar, smoke and greet friends.

Many Negro Artists On All-America Swing Band

CHICAGO—(SNS)—This year's annual Don Beat poll to select America's favorite swing musicians has ended, once again bringing national recognition and acclaim to many great Negro jazz artists.

Ballots of more than 14,000 musicians were tabulated in two months' voting, and final results, to be published in the January 1 issue of Down Beat will put Coleman Hawkins tenor sax; Charlie Christian guitar; Fletcher Henderson, arranger, and vocalist Ella Fitzgerald all on this 1939 All American bands of bands.

Hawkins, favorite of a decade ago surprised the swing world by running off with top honors in the tenor sax division, having returned to America only in August after several years of comparative obscurity abroad. Hawkins won out over Chu Berry, Lester Young, Buck Freeman and Eddie Miller in the heaviest voting the poll has ever known.

Unknown a few months ago, the sensational young Negro guitarist Charlie Christian, now with Benny Goodman's band, skyrocketed to the top of the heap to run off with guitar honors. Christian beat out such stellar box-men as Floyd Smith (with Andy Kirk), Freddie Green (with Count Basie), Teddy Bunn, Allen Reuss and Carmen Mastren.

Fletcher Henderson copped the arranger spot with a total of almost 7,000 votes. Duke Ellington was beaten out by ofay Glenn Miller for second place among arrangers. The Duke took third.

Satchmo Armstrong sneaked off with fourth place in the trumpet section, with the much-publicized Harry James copping first, Goodman's Ziggy Elman second, and Bunny Berigan third. Roy Eldridge was sixth. Rex Stewart 14th, Red Allen 15th, and Cootie Williams 16th.

Ella Fitzgerald soared to the peak to walk away with girl vocalist honors, winning out over such outstanding vocal personalities as Billie Holiday, Mildred Bailey, Maxine Sullivan and Bea Wain.

Count Basie's band took fifth place in the swing band division of the poll, with Duke Ellington's great outfit ending up sixth. Bennie Goodman's band took first in a walk-away.

Jo Jones, drummer with Count Basie, ranked third among the nation's drummers. Krupa took first and Ray Bauduc of Bob Crosby's band second.

Johnny Hodges and Benny Carter were chosen third and fourth respectively in the alto sax division, in which Jimmy Dorsey and Toots Mondello took first and second respectively.

John Kirby hit third place on bass, with Walter Page fourth.... Duke Ellington's was voted one of the most under-rated bands, and Lionel Hampton ranked way up Higginbotham took fourth place among trombones, and Laurence among the favorite soloists J. C. Brown sixth....On piano Count Basie zoomed to third place, Teddy Wilson placed fourth and Fletcher Henderson fifth.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

"MAMBA'S DAUGHTERS" HIGHLIGHTED BY WORK OF ETHEL WATERS



Circles at top: Three character studies of Mamba's daughter. Last Tuesday night at the Empire theater, Ethel Waters and a hand-picked cast electrified Broadway in the Guthrie McClintic production, "Mamba's Daughters." Miss Waters turned in a superb dramatic performance. Billy Rowe's camera shows her in three most important character studies. Panel at extreme right: An exclusive shot of Georgette Harvey, the veteran actress of the stage, screen and radio who portrays the role of "Mamba." Miss Harvey appears as above in the final scene of the play. Lower left: To the victor goes the applause of audience, actor and producer. Here Ethel Waters is being congratulated by Jose Ferrer, who plays opposite her in the production and, left, Guthrie McClintic, the producer. Said they "Your performance is something that will live within the walls of this old theater, that has many grand memories of greats of the profession, living and dead." Circle, lower right: Willie Bryant, Harlems' prize bad boy becomes a real bad boy as the slickster and seducer of "Mamba's Daughters." Willie is the perfect villain, as the above photo shows, with scars of battle and lines of hatred marring his face.—Billy Rowe photos, exclusive to The Courier.

DESIGNS SETTINGS FOR 'MAMBA'S DAUGHTERS'



The WPA was a blessing in disguise for Perry Watkins. Although he had graduated from the Rhode Island School of Design, at Providence, which ranks with the best in the world, his talents went begging until the WPA launched its Federal Theater projects. Watkins started as a humble stagehand, but in no time at all he rose like a meteor. He designed several WPA stage sets and finally got his big chance when he was asked by outside interests to do the designing for "Mamba's Daughters," the play starring Ethel Waters. Watkins is shown above with Mrs. Watkins and their son, Garret, 3. They have three other children, Perry Jr., 10; Barry, 5, and Ronald, 15 months. The Watkinses live at 856 Elsmere Place, the Bronx, New York City.

Langston Hughes to Rewrite 'St. Louis Woman'

By FAY M. JACKSON

LOS ANGELES, Calif., Jan. 19 — James R. Dunham, director of Federal Theatre Projects for Southern California, announced this week that Langston Hughes, celebrated Negro poet-novelist, had been signed to rewrite "St. Louis Woman," next vehicle of the FTP Negro Unit now playing in "Run, Little Chillun."

With Hughes working on the script, the Los Angeles production of "St. Louis Woman" links three of the best known Negro names in contemporary literature. Anna Bontemps wrote the book, "God Sends Sunday" from which "St. Louis Woman" was dramatized by Countee Cullen.

Hughes was brought to Los Angeles from the East by the Filippa Foundation for a series of lectures, given jointly with Bontemps, on Spain and Haiti in schools and colleges in Los Angeles.

The young poet's recognition as a playwright began with "Mulatto" which was produced in the Vanderbilt Theatre, New York, where it ran for 11 months and played on the road for a year. He founded and directed the Suitcase theatre, one of the current art movements in Harlem. Other plays credited to him are "Troubled Island," produced by the Gilpin Players, and "Don't You Want to be Free," which have been given productions in New York and Chicago.

famed baritone before striding on stage.

He said he turned down ten scripts in favor of Roark Bradford's play with music, "John Henry."

"It is the sort of thing that will pave the way for a Negro theater that some day will rank with the greatest in the world—one just as truly a part of a nation as the Comedie Francaise or the Moscow Art Theater."

A dressing room chair swayed beneath Robeson's impressive bulk as he told of his love for folk music and of his desire to keep his folk technique as pure as possible.

Robeson said he was convinced the folk music of all nations is basically similar in pattern.

"Aside from variations of timbre, folk music universally follows identical melodic lines based on the five-tone scale."

He hummed an African tribal beat and then veered into a rhythm suggestive of the bull fiddle slap in a swing orchestra.

"I have sung in virtually every European capital and always I have touched a kindred spark. Even in Norway, they told me that I was their singer; that my music was their music.

"In Wales, I have sung at the Eisteddfods. They sing 'Swing Low, Sweet Chariot,' and then I sing one of their great hymns. They say to me, 'Paul, sing with us next week; stay with us for dinner.'"

Recalling how he left the Juillard Foundation in New York when he was being groomed for a career in opera, Robeson said:

"They wanted me to sing Wagner—Imagine that. Oh, I suppose I could have learned to sing fine music, but it wouldn't have suited me."

It meant, he said, a break with training in the accepted classic traditions—a decision aimed at the fulfillment of his "feeling for folk music."

I'm a fanatic about singing exactly as I speak," he remarked. "I like to think I can stop singing, talk, and resume singing without a break in rhythm."

"Of course," he added, "I have a classic repertoire, but it is based on compositions closely akin to the great spirituals—the works of Dvorjak, for instance."

"Marian Anderson and other artists of my race have come along a different road than I did. They worked hard to develop classic concert repertoires.

"They have won acclaim and deserved it. We differed in approach and I believe the course I took was, at least for myself, the right one."

NEGRO UNIT SCORES AGAIN IN NEW PLAY

NEW YORK, Jan. 19 — Following the hit trail blazed by "Macbeth" and last year's smash triumph, "Haiti," the WPA Federal Theatre Project's all-Negro production of "Androcles and the Lion" has attracted 10,000 theatregoers in its first three weeks at the Lafayette theatre.

Proving that the wealth of Negro talent unearthed by the Federal Theatre is capable of still greater achievements, the Thespians under J. Augustus Smith have given Harlem its second outstanding success in less than a year and its third major hit since the project first earned its spurs in 1936 with "Walk Together Chillun'." "Haiti" opened in March, 1938, and scored heavily, with a total attendance of 105,607, a mark now seriously challenged by the Shaw fantasy at the Lafayette.

Although there is enough praise for every body in the unanimous acclaim the New York press accorded "Androcles and the Lion," Daniel Haynes, as Ferrovius, has been singled out for his splendid performance. Haynes may well be proud of his achievement, for in previous New York production of the Shaw play Ferrovius was interpreted by first-rank Broadway actors, whose work there seemed to defy competition. Haynes' press notices surpassed even those received by Orville Caldwell, who played Ferrovius in the 1925 Theatre Guild version.

Other stage veterans whose performances assured the success of "Androcles and the Lion" are: Add Bates, Arthur Wilson, Hilda Offley, Edna Thomas and Wardell Saunders.

Paul Robeson Thrilled by Vigorous Role

Glad He Left Opera, Singer Says All Folk Music Is Similar

By Warren Williams

Philadelphia, Dec. 30 (AP)—To Paul Robeson, the role of John Henry—prodigious hero of Negro legend—epitomizes the fundamental vigor of his race.

"It gives me the thrill of interpreting what millions have created through the generations," said the

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

"Swingcopated Mikado" Draws Mrs. F. D. to Its New York Premiere

Gets Good Score from the Critics

NEW YORK—The "Mikado, imported by the WPA from Chicago, had its opening at the New Yorker Theatre here, Wednesday night, with a number of celebrities present, including:

Mrs. Franklin D. Roosevelt, Mayor Fiorello LaGuardia of New York; Harry Minturn, director of the WPA Federal Theatre project in Illinois; Florence Kerr, assistant WPA administrator; Col. F. C. Harrington, WPA administrator; Secretary of Commerce Harry Hopkins, and Channing Pollack playwright.

On the whole, the reports from the critics were favorable. The singing was especially praised as was some of the jitterbug dancing. Best individual notices went to Maurice Cooper and Mabel Walker.

Meanwhile, the battle between the WPA "Mikado" and Michael Todd's "Hot Mikado" continued, with the latter dated for an opening three weeks hence at the Forty-second Street Theatre.

The latter will be along commercial lines and, therefore, at varience with the relief outfit's admission setup.

It will be the first time for a managerial attraction to actually compete with the Federal Theatre Project in the matter of identical shows.

Todd straightened out his requirements with Equity last week, posting another salary bond. He withdrew the original guarantee when proposing to revamp his show for presentation purposes, then changed his mind again, saying he was too far involved financially to scrap the original plan.

The two "Mikados" will exhibit a wide ticket divergence, the WPA show having a top of $1.10, while Todd's will be $3.30. Mr. Todd figures that his production will be on a higher plane than the reliefers' and he is also counting on the weight of performers, since Bill Robinson is in his cast, making it a name attraction.

Although there is divergence in the price of tickets for the two "Mikados," the matter of salaries may not be as great, except for the principals.

Because the cast of the swing version comes from Chicago, its people will receive approximately $43 weekly, of which amount $21 is government subsistence pay.

It is reported that a number of persons in Todd's outfit will receive the Equity minimum of $40. All those in the latter company will be required to join Equity or its chorus branch, only a few of them being members at present.



Mayor Fiorello LaGuardia, Mrs. Franklin D. Roosevelt, and Colonel F. C. Harrington, WPA administrator, are shown above (left to right) as they visited the cast of the swing version of Gilbert and Sullivan's "Mikado," backstage at the New Yorker Theatre on the opening night, March 1. The show is the production of the Chicago Federal Theatre Project.

Tampa, Fla. Tribune
March 8, 1939

FLORIDIAN SEEKS NEGRO CAST FOR BRADFORD PLAY

Sam Byrd Visits Tampa After 4000-Mile Trip

Sam Byrd, Florida boy who made a successful migration to Broadway, is in Tampa after a 4000-mile trip through the deep south in search of a hand-picked negro cast for Roark Bradford's play, "John Henry," which Sam will produce this fall.

Sam spent the last month in New Orleans with Bradford, famous author of negro stories and creator of old man Adam and his "chillun," and is now on his way back to New York. He is stopping here for a brief visit with his sister, Mrs. Rush St. Johns, 2707 Jetton avenue.

During his southern circuit the former University of Florida boy "discovered" nine negroes, all sure enough southern blacks, whom he will take back to Broadway to appear in his "play with music."

He found them at negro revival meetings, among negro serenaders, and in the negro sections of the southern country through which he has traveled in quest of a "John Henry."

Still Seeking Star

To date no "John Henry," who must be a powerful black equal to the role of the legendary cotton loader and pike driver, has been located.

He will, however, be chosen before August, when the play goes into rehearsal.

"John Henry," as it was written by Bradford and as it will be produced by Sam in October, sets a precedent for theatrical production. Its dramatic action, shifting from rhythmic scene to scene, will be accompanied by orchestrations and the voices of an all negro cast, but there will be no music cues. All music is part of the dramatic action, and no "spots to plug ditties" will be used.

"John Henry" tunes have been written by Jacques Wolfe, who also wrote "Glory Road" and "Shortnin' Bread." Anthony Brown, producer and director of "Tobacco Road," has been engaged as director.

At the "Mikado" Opening

Johnson City, Tenn Chronicle
March 3, 1939



MUCH ADO ABOUT 'MIKADO' followed announcement that the WPA theater might move from Chicago to New York its all-Negro swing version hit in which Edward Fraction (silk hat) plays the Mikado and white-dressed Gladys Boucree is Yum-Yum. N. Y. Producer Michael Todd, with a Negro "swing" Mikado planned for Broadway, protests: "Why should they ruin me by coming here?"

First Lady Sees No Wrong In Swinging Mellowed Classics

By HARRY LEVETTE

LOS ANGELES, Calif.—(ANP)—As a fitting example to others who have been worrying themselves over the fact that Maxine Sullivan, the sensation of 1938, sang classics or rather time-honored Scotch folk songs in swing time, Mrs. Eleanor Roosevelt took time out to write the modest little brown thrush that she thought it was all right.

The full text of their correspondence was sent me last Saturday by Gene Gach of the Irving Parker interests from his offices in Hollywood. His letters and the letters of both the president's wife and Miss Sullivan are given below. The correspondence is self-explanatory. Miss Sullivan was overjoyed when she received an answer to her letter while in her dressing room at the Paramount Theatre where she has been stopping every show. Mr. Gach's communication follows:

"The Cleveland and Detroit stations that banned Maxine Sullivan, tiny tan song stylist, from their stations because she sang classics to swing time, should get a gentle jolt from the correspondence that Maxine has had with Social Arbitrator Number 1—Mrs. F. D. R.

"In a nut shell: Maxine Sullivan wrote to the first lady of the land and asked was it O. K. to swing 'Loch Lomond'. And Eleanor Roosevelt wrote back to the little colored girl and said yes, you couldn't please everyone all the time anyway."

Facsimiles of the two letters follow:

"Dear Mrs. Roosevelt: I am faced with a problem you can tell me how to handle—if you will be so kind.

"I am a singer. By 'swining' some classics like 'Loch Lomond' and 'Annie Laurie" I have slowly succeeded in night clubs, then theatres, and last month I was in a moving picture.

"Now I am being criticized for "swinging" the classics. People tell me I am desecrating these old songs. I don't mean to. I just sing them the way I feel them.

"Now I don't want to be doing what is wrong. So many people think I am bad for 'swinging' 'Loch Lomond', yet it had made me my livelihood.

"Having always read your column and admired your presence in newsreels, I think you are just the person to judge. Will you tell me what you think of my problem? I'll be so appreciative. Sincerely, Maxine Sullivan."

And the reply from the White House:

"My dear Miss Sullivan: I can't imagine what the songs that you mention would be like put to 'swing time,' but there is nothing wrong in doing it. If people like it and you succeed, you will soon be doing other things. You cannot please everyone all the time. Very sincerely yours, Eleanor Roosevelt."

LOSS OF FEDERAL THEATRE IS BLOW TO NEGRO RACE

NEW YORK, July 20—Hundreds of Negro theatrical workers were facing loss of their jobs this week as the Federal Theatre Project, ordered closed by provisions of the Woodrum WPA bill, discontinued all its plays. Prior to the shut down two hundred Negroes had received dismissal notices effective as of June 30. The effective date of the notices has been extended to October 1, when 7,900 theatre project workers, Negro and white, will be thrown out of employment.

The shut-down in New York was merely one phase of the same action throughout the country. It was reported that about 50 Negroes were affected by the closing in New Jersey, and that the number could be duplicated with varying degrees in each city that contained WPA shows. Among the plays closed in New York with fairly large Negro casts was "Pinocchio." The play was characterized by George Kondolf, director of the New York division of the Federal Theatre, as one of the best put on by the Federal Agency.

The scrapping of the Theatre was viewed with great distress by leaders of the Harlem community. Many pointed out that besides the economic loss, it meant retardation of the professional skill of the workers involved. They asserted that the project supplied the only opportunity for Negro actors and actresses to display their talents, since private enterprises offer very little chances there.

Fear of loss of jobs was reported having considerable effect on the morale of the people of Harlem. There has been appreciable increase in petty thefts and hold-ups, an indication of social conditions which will result from dismissal from WPA.

Small merchants in the community have reported sharp drops in their sales during the past few weeks. This was attributed to fear of loss of purchasing power. Several revealed that the drop was especially noticeable in articles of necessity. Physicians have also reported increased inability of their patients to meet fees for necessary medical services.

Apprehension was also felt when the local WPA offices announced that many of its playground facilities will be sharply curtailed owing to dismissals which will have to be made because of the provisions of the Woodrum Bill.

Several groups have indicated their intention of fighting against the effect of the measure. The Negro Arts committee and the Harlem Cultural conference are planning actions designed to curb the restrictive features of the bill. Both organizations have announced that they will work closely with other groups in an endeavor to resist the effects of the Woodrum Bill on the Negro people.

BENNY GOODMAN NOW HAS COLORED GIRL AS HIS SONG BIRD

Adds Madeline Greene to Orchestra Under Two Year Contract

CLEVELAND, June 1 (ANP)—Benny Goodman, first important white musician to openly cross the color line and obtain Negro talent for his organization, has added Madeline Green to his famous band as a singer under two year contract, it was revealed last week.

Miss Green, who was born in St. Matthew, S. C., and came to Cleveland with her parents at the age of two, has already joined the outfit and will probably be featured with the quartet and quintet in which Lionel Hampton stars.

Goodman first heard her while his orchestra was filling an engagement in St. Louis. At that time she had just left the Peter-Pillar orchestra because she refused to sign a five year contract. Miss Green was made an offer by the clarinet ace who described her voice as "unusual," but did not sign immediately since she did not want to appear too anxious.

She was known here as Samantha Green, later changing her name to Madeline. She attended John Hay high school and has five brothers and three sisters.

6-DAY WEEK AT FAIR FOR 'HOT MIKADO'

Equity Ruling Knocks Off One of Seven Days Producer Todd Had Planned

ANDERSON PLAY IS NAMED

Playwrights Have Obtained 'Key Largo'—'Streets of Paris' Well Received in Boston

When the "Hot Mikado" moves to the Hall of Music at the World's Fair—which it will do June 20—it will be able to play only six days a week instead of the seven Michael Todd, its producer, had planned. The Council of Actors Equity Association ruled yesterday that Bill Robinson and his cohorts shall work under general World's Fair Equity conditions: a six-day, forty-four-hour week, with time and a half for overtime and a $50 minimum for principal players and $45 for chorus members. These are the conditions under which "Railroads on Parade" now operates, the show there not playing on Monday. Mr. Todd had said he wished to reduce the show's running time to an hour, giving three performances daily and possibly more on Saturdays and Sundays.

The one concession granted to World's Fair activities, that allowing the Globe Theatre in the Merrie England Village to play seven days a week, was extended until the middle of the month. John T. Schless of Merrie England requested an extension of the agreement, which originally ran only until yesterday. He said business had not be good, and that the concession hoped presently to have an entrance into the Globe direct from the Midway rather than through the Village, and so help trade.

Otherwise at the Council meeting: A committee was appointed to make plans for increased employment in the theatre, either through a festival or some other scheme, and to consider plans presented by other persons. Its members: Philip Loeb, John Lorenz, Muriel Kirkland, Blanche Yurka and Dudley Digges. . . . Walter N. Greaza and Rebecca Brownstein were added to the Equity committee considering the reconstruction of the Associated Actors and Artistes of America. . . . James F. Reilly, executive secretary of the League of New York Theatres, talked on phases of the ticket code. . . . The Council went on Summer schedule. Next meeting, June 13.

McDaniels and Edmonds Write Winning Plays

BALTIMORE. — S. Randolph Edmonds, former head of the English department at Morgan College, and Gough McDaniels, history teacher in the Baltimore public schools, were announced as winners in the Baltimore prize play contest for 1939, which was conducted by the Baltimore Foundation of Expressive Arts.

One of these plays will be presented in November by the Baltimore Little Theatre Group under direction of Harry Hunt. An award of $100 will go to the first prize winner and $50 to the second. An additional award of $100 will go to the author of the play presented by next November.

Three Events

Three events of the foundation program will be presented in June, while the prize play, the municipal concert and chorus, and the final contest of talent night, will be presented in November, the officials of the foundation announced this week.

On June 2, the Hoskins Dance Group will present sixty dancers in classic and original interpretations, some of them original themes, shown for the first time.

The children's pageant, under direction of the recreation department, will be presented the afternoon of June 9 at Druid Hill Park.

The art exhibition which will be staged at the Dunbar High School, and which will be directed by Miss Florence Purviance, supervisor of art in the public school system, will be held from June 2 to June 9.

Widens Scope

The foundation was organized last October, at which time it was announced that a group of Baltimoreans had underwritten a $1,000 prize fund for awards in the fields of music, drama, interpretative dancing, art and literature.

The basic aim of the movement was to discover and develop talent, develop support for colored artists, writers and performers, begin a country-wide fight against propaganda on the stage, over the radio and in the movies, which set colored off in an unfavorable light, and make Baltimore a center of music, drama and art.

Sixteen plays, eight original musical compositions, 164 short stories and poems were submitted from all over the country.

Backed by Mayor

The foundation has the endorsement of Mayor Howard W. Jackson and Frederick R. Huber, director of the department of municipal music, as well as leading col-

Dale Harrison's

NEW YORK



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New York—A frantic call went out from Georgie Hale's office the other day for "three authentic, genuine African tom-tom drum-beaters." Men in show business get to expect everything in this town.

All the actors' booking agencies were canvassed. "They must be authentic," Georgie specified. Try picking three authentic African tom-tom experts out of a hat some day. That's what Georgie was trying to do.

The word got to Harlem, and within a week hundreds of "authentic Africans" were scurrying around renting tom-tom drums and practicing the art of playing them with their hands. Reports trickled downtown that the sound of tom-toms in Harlem was like a rhythmic, unending thunderstorm.

Mr. Georgie Hale had auditions at the International Casino, setting of the revels for which tom-tom players were needed. By the scores came the talent, and by the scores Georgie tore out the hairs of his head. "You are not authentic," he piped. You couldn't fool Georgie. "You fellows have never been nearer Africa than the foot of 125th street. Begone! Fetch me some authentic Africans."

It happened that there were three shrewd Harlem colored lads. They had been among those who had been waved away as lacking African authenticity. They decided to be foxy. They put on different clothes and returned. Georgie listened and said they weren't authentic. They left, changed clothes, returned. Georgie, concentrating on the tom-tommery, assumed they were three different fellows. He heard them and waved them away as unauthentic. As he did so, one of the negro boys began jabbering jibberish. George looked up startled. "What did you say?" he shouted. His only answer was an outpouring of jabber and gestures.

Georgie Hale was suddenly interested.

"Is there anyone who knows what they're talking about?" he demanded. A negro boy stepped forward. He went over to one of the tom-tommers and began speaking rapidly — aba-gaba-uup-pla-ongrish-oddu—iggi-pijji- moo-kuh-molo-wah-wah; staff like that. The tom-tommer's face lighted and he replied with a storm of jabber and gestures. The "interpreter" nodded and turned to Mr. Hale.

"He says," he interpreted, "that he is disgusted with your country and that he is going back to Africa where he is considered the king of the tom-tom by 48 tribes."

"Gee whiz and golly!" cried Georgie. "Authentic tom-tommers. The McCoy! This is it. Hot dog. Tell 'em their hired!"

Mr. Hale was very happy. Rehearsals went on and the tom-tommers acquitted themselves with great skill. From time to time they jabbered, for they wanted to keep Mr. Hale's faith in humanity alive. But one day during rehearsal Georgie called to one of the dancers, a Miss Lee. He called several times but she did not hear. One of the authentic Africans, forgetting his authenticity, said: "Miss Lee, Mr. Hale wants you."

Georgie looked up startled. "You," he said, as though he could hardly believe his ears, "You—have—spoken—words — in English!"

"Ugla-iggi-pooh-pooh-woo-woo." stammered the authentic African, but he couldn't fool Georgie now.

"You fellows were never in Africa," growled Mr. Hale. "You have abused my faith in human nature. You are phonies. However, you play a mean tom-tom, and I am not one to hold a grudge. Besides, there aren't any authentic African tom-tommers anyway. Therefore, I'll keep you in the show; but let this be a lesson to you."

"Ugla-iggi," said the tom-tommers, bowing low.

"Ugla-phooey," replied Georgie Hale.

STAGE LURES EDNA THOMAS FROM EXECUTIVE ROLE

"Once a pancake, always a pancake," laughed Edna Thomas as she sat in her dressing room at the Lafayette Theatre waiting for the curtain to rise on the W. P. A. Federal Theatre Project's "Androcles and the Lion" in which she plays the role of Lavinia.

In Fannie Hurst's "Imitation of Life" Ned Sparks referred to Louise Beavers as "once a pancake, always a pancake" because she refused to give up her pancake making and live a life of ease. Miss Thomas says that the phrase easily applies to her own story of relinquishing, for the present, her duties as assistant director of the Negro Theatre to play the part of Lavinia in "Androcles and the Lion."

"After being on the stage twenty years or more," said Edna Thomas, "acting becomes such a part of you that you can't easily resist the call. When I was asked to consider giving up part of my work as assistant to Mr. Smith in order to do Lavinia, I secretly rejoiced. Lavinia had always been a fascinating character to me, and not having acted for almost three years, I just couldn't refuse."

Miss Thomas began her brilliant theatrical career back in 1918 with the famous Lafayette Stock Company which she had been asked to join after appearing in a benefit performance for Rosamond Johnson's Music School. She had never thought of going on the stage, but at the psychological moment she encountered Bob Levy, owner of the company, and hardly realizing what she was doing, promised to appear the next morning at his office.

She found her first days most exciting—acting one part and learning another at the same time. During her stay with the Lafayette Players, she portrayed at least a hundred different characterizations. This was excellent training for an actress, she admits, but she had always hoped for the true Negro drama. The Lafayette Stock Company did only revivals of Broadway successes.

While playing with Lenore Ulric in "Lulu Belle," the Theatre Guild asked her to read the part of Bess in "Porgy," a play dealing with Negro life in Charleston. Curiously enough, Miss Thomas was quite unfamiliar with Negro dialect. Although born in Virginia, she was taken to Boston when only a year old, so her background and accent were Bostonian. However, she got the poems of Paul Lawrence Dunbar—all written in Negro dialect—and learned them and went back and read the lines of Bess. She was given a contract.

Miss Thomas was elated. Here, at last was a true Negro play—the play she had always wanted. Then suddenly, tragedy intervened. The Heywards, authors of "Porgy," found her "too refined, too white"—they wanted a "natural." Miss Thomas was offered the part of Clara in the same play, but she refused it, for, after announcing to all her friends that she was going to portray Bess, this was a real himiliation.

Lenore Ulric saved the situation. When she heard that Edna Thomas had signed a contract for "Porgy," she was furious. She told her to break it at once in order to travel with her in "Lulu Belle." So, instead of playing Clara, Miss Thomas went on tour with Miss Ulric. Later, however, she did play the part of Clara in "Porgy" here and in Europe.

Miss Thomas' next Negro play was Hall Johnson's "Run Lil' Chillun," in which she played the role of Ella. "After hearing the plot of 'Run Lil' Chillun' and reading the lines," she said, "I think it would have broken my heart not to have played Ello For despite my Bostonian background, I was born in Virginia and loved southern traditions." Miss Tomas's last important Negro role was in the Theatre Union's "Stevedore."

Three years ago Miss Thomas played Lady Macbeth in the W. P. A. Federal Theatre Project's "Macbeth." Now, she is portraying a Christian martyr in Shaw's "Androcles and the Lion."

Negro Cast To Present "Taming of the Shrew"

Tampering with the classics seems to be all the rage in the theatre these days, as witnessed by the success of such shows as "Swing Mikado" and "Macbeth" in Harlem, modern dress "Julius Caesar and others. Now the Seattle Federal Theatre comes along to announce their novel presentation of one of the most famous comedy classics of all time—Shakespeare's "Taming of the Shrew". For the first time in history this centuries old play will be given by a full Negro cast. Added too, will be nine brand new 'swing' musical numbers along with dances and dialogues in a thoroughly 1940 mannen.

An entirely new script, with its locale in New Orleans instead of Italy, has been developed by director Richard Glyer. New songs by Howard Biggs, young Seattle composer, and dances as only the Negro cast can stage them, will all be a part of this modernized, musicalized version of "Taming of the Shrew".

The production, which has been several months in rehearsal, will open at the Metropolitan Theatre on June 19th, to run at 8:30 p.m. each night, with special 25 cent matinees on Wednesday and Saturday afternoons at 2:00 p.m.

Chic Webb Dies; Harlem Maestro Of Swing Band

Baltimore, June 17 (AP).—The hottest rhythms in the realm of swing were stilled and mute today—Chic Webb, the little colored boy who graduated from thumping a butter tub to become Harlem's drummin'-est maestro, died in Johns Hopkins Hospital.

Webb, 30 years old, was mourned along the length of Pennsylvania avenue in Baltimore's colored section, where the little hunchback king of the skins began beating out his wild tempos 15 years ago.

Dropped in infancy and barred from sports, Webb developed his drumming technique on an old butter tub. Later he sold papers, and Baltimoreans remember the gnome-like little newsie who beat out his famous roll on fences, garbage cans or any resounding surface.

The colored band leader died after a kidney operation. His 15-piece band will attend his funeral in a body. His full name was William Henry Webb.

From Chicago comes word that "The Swing Mikado" will open at the Great Northern Theatre July 4, under Federal Theatre auspices, thereby turning another page in this strange history of theatrical production. Starting in Chicago as a WPA attraction, the "modern" version of the Gilbert and Sullivan classic was sufficiently popular that several commercial producers tried to buy it. One was Michael Todd, who went on from there to put on his "Hot Mikado." The Federal Theatre said no, and after a long Chicago run brought it to New York.

Locally it had the same success it found in Chicago until the WPA turned it over to two Chicago managers as a commercial attraction. Prices had to be raised to meet commercial costs; "The Swing Mikado" failed in a short time. Back to Chicago went the actors, who now are to be recertified for relief before the Federal Theatre again takes over. Bernard Ulrich, who with Melvin Ericson sponsored the commercial version, said the scenery of his edition would be kept in storage; perhaps the show will tour in the Fall. But not during the hot weather.

The Broadway correspondent of London's Theatre World offers this suggestion:

"* * * If Michael Todd's 'Hot Mikado,' starring Bill Robinson and with an all-colored cast, could be transferred from New York to London, it would not only mint money but give you an idea what Broadway expects these days in the way of musical shows. The idea of swinging 'The Mikado' might shock the more sensitive Gilbert and Sullivan fans, but once resigned to the thought and after seeing the gorgeous costuming of Nat Karson (Japanese with a Harlem influence) and Bill Robinson as a tap-dancing Mikado, you will find yourself expressing amazing approval of the excellent swing arrangements prepared for this production."

In last Tuesday's Evening Bulletin of Providence, R. I., was a letter from Benjamin P. Moulton, chairman of the Bureau of Police and Fire, who explained why licenses were not issued to "Of Mice and Men" and "The Women," neither of which was enabled to play in Providence. "The underlying theme in both plays," he found, "is morbid and degrading in character," and the former "contains a most unusual amount of blasphemy and unwholesome vulgarity."

Henderson Drops Baton, Goodman Buys Contract

CHICAGO — (ANP)— Fletcher Henderson will lay aside his baton and devote full time to arranging for Benny Goodman's band, it was announced here last week.

To get Henderson's services, Goodman is understood to have purchased his contract from Ed Fox, manager of the Grand Terrace which closed Saturday night because of the one a. m. curfew now being observed by Chicago taverns and night clubs.

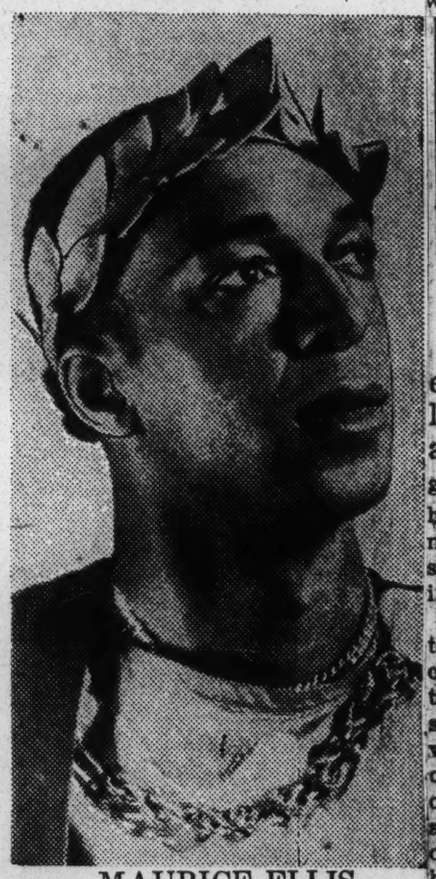
For many years Henderson has been considered one of the foremost jazz arrangers, and has generally led one of the nation's greatest bands.

He has made several arrangements for Goodman and some time ago offered a flat salary of $300 weekly to arrange for the clarinet maestro exclusively. This offer was not accepted.

Caesar and Slave



WARDELL SAUNDERS



MAURICE ELLIS

Mr. Ellis plays Caesar in the WPA Federal Theatre Project's all-colored production of George Bernard Shaw's fantasy "Androcles and the Lion," which reached its seventy-fifth performance at Harlem's Lafayette Theatre on March 11. Mr. Saunders has the role of Spintho in the same play.

Hampton Denies Salary Report

$32,000 "Fantastic," He Says

NEW YORK. — More denials were forthcoming this week from Lionel, star vibraphonist and drummer with Benny Goodman's quartet, who denied last week that he expected to leave the band in September.

"I'm still trying to figure out where that story came from about my drawing down such a fantastic salary," he said.

"There's nothing to that, or to my plans to leave Benny Goodman in September," Hampton added, "except a headache for me."

Hampton had been reported as saying that his yearly salary totals $32,000, $23,000 a year from Goodman and $9,000 from sideline work, a higher salary than that received by any musician, who is not a band leader.

Always The Showman!

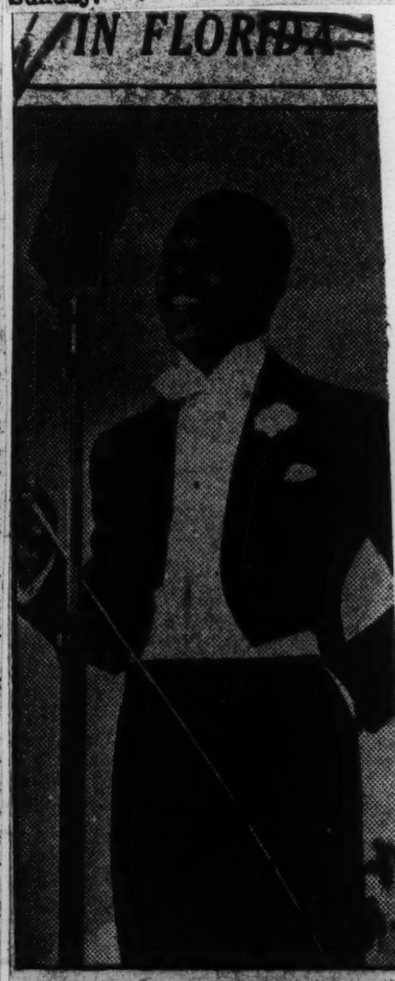
Bill Robinson, Teamed with Louis Armstrong in Hartford, Becomes Town Hero by Routing Two "Tough Guys"

HARTFORD, Conn., Mar. 9.—Bill Robinson, tap dancer extraordinary, who with Louie Armstrong appeared here last week as star attraction at the State Theatre, was added to this city's hero list when he routed two tough guys from backstage after they had attacked the crippled doorman in an attempt to see Robinson and Armstrong in their dressing rooms.

According to conflicting reports, the tap dancer laid one member of the duo out with a Joe Louis to the jaw, while from other sources, rumors are persistent that when the two would be visitors became rough, Robinson gave his old pistol a work out by taking a few shots in their direction. Becoming frightened, the self-styled bad men took it on the lam. When the tapster's deed got around to the press it took the section in a manner a la mode and all roads led to the State theatre where Hartford's latest hero was going through his usual routine and taking it "in the, all in a day's work manner."

Regarding the revue headed by Robinson and Armstrong, critics labelled it one of the best brought to this city in many months and when the last box-office reports were tabulated, the show was well on its way to the setting of a new attendance record which heretofore was held by Kay Kayser. Appearing with the tap and trumpet king are, Spoons Brown, Midge Williams, Sonny Woods and Timmie and Freddie.

Having not appeared in Hartford for many years, Bill Robinson is looked upon as Shirley Temple's 'Uncle Bill" and the ovation he received when he hit the stage for the first time was in accord with that given a hit show after its final curtain. Louie Armstrong always the perfect showman, came in for much of the honors, when he played his trumpet solos and sang Jeepers Creepers and Shadrack. The revue had a week-end session here, starting Friday and ending on Sunday.



Walter Barnes and his Creole orchestra have been attracting the jitterbugs throughout the Southland. Wednesday night they played to a packed dance hall at Jerry's Arcade in Sanford, Florida.

ROGERS THREATENS SUIT AGAINST STEPIN FETCHIT

Famed Comedian Demanded Salary a Day in Advance and Walked When Management Refused Him.

NEW YORK CITY, March 9—Al Rogers, well-known booking agent, started the ball arolling here this week in preparation for a breach of contract suit against Stepin Fetchit, the movie comic who walked out on a show he booked at the Rivera Theatre in Brooklyn last week when the management refused to comply with his request that he, Fetchit, receive his full pay a day in advance.

Starting a headline engagement at the Brooklyn Theatre on Wednesday, scheduled to run through to Sunday, the comedian requested his full salary Saturday. Failing to receive it, he wired the management the next day that doctors orders prevented his returning to complete the engagement. Later the same afternoon, he came to the theatre with the ultimatum of pay or no play, the house management again refused and the engagement was terminated.

According to the manager of the theatre, he was under orders from Fetchit's manager, Walter Batchelor, who told him not to pay the comedian until his engagement was closed at the Rivera for the week.



SWING

BY

LIONEL HAMPTON

I don't know whether anyone has thought of matching Mercer Ellington's orchestra with that of his Pop for Mercer's debut. Not exactly a contest, but more of an exhibition.

* * *

In Detroit, Joe Louis came up on the stage and took a bow with the quartet. Nice seeing Joe again.

* * *

I'm looking forward to playing Washington next week. A swing club of Georgetown University students have invited me to sit in on a session. Sounds like fun.

Then, Baltimore next week, and that trip to Morgan which Benny and I couldn't make last year, while there.

A week off in New York, then the beginning of the long trip to Los Angeles where we open at the Palomar for six weeks in late May.

While there, Paramount will do a film around the outfit.

* * *

I would like to see MCA, CRA, or some organization similiar to Paul Whiteman's Artists' Management Bureau experiment with colored publicity men.

If at least a half dozen colored band leaders would pioneer, a fellows who, if ever I get a chance, I'll shove in.

* * *

This season I distinctly miss those after-hour sessions at the Famous Door which we enjoyed when Art Tatum was at the piano last year.

Between sets at the Pennsylvania, three of us—Teddy Wilson, Bill Smallwood and I—would taxi around to Swing Alley.

Over beer, we'd be properly sent by Art's touch, then rush like the devil to get back to the hotel for the last show.

Boys, I miss you!

* * *

One of he finest men on clarinet I've heard in some time is Joe Gordon's boy, Jack de Pass. De Pass has a tricky execution all his own. I'd like to have him in on a jam session.

* * *

Somehow, I've always thought Claude Hopkins and Fletcher Henderson have never fully been given their due credit. Both have contributed a lot to music trends.

Henderson is without peer, while Hopkins is a definite link between sweet stuff and swing. I'd like to see the latter in Carnegie Hall as guest on a swing concert.

* * *

In Slim Shivers's recent all-star band which appeared here, Roy Eldridge was overlooked. Roy is Slim's choice amongst his trumpet men.

RADIO Headliners

(By Harold Jovien for ANP)

ORCHESTRAS, VOCALISTS AND INSTRUMENTALISTS

CALLOWAY, CAB—CBS—Mon., Thursday, 11.30 P.M. (Cotton Club, NYC)

CHARIOTEERS—NBC Blue—Tues., 8.15 A.M.; NBC Red—Sat., 10.30 A.M.

DEEP RIVER BOYS—CBS—Mon. 11 A.M., Tue., Wed., 8.15 A.M.

DUDLEY, JIMMY—WTMJ—(620 k)—Mon., Wed., Fri., 1.30 P.M. (Spirited saxophone soloists with the Rhythm Rascals' Jam Crew from Milwaukee, Wis.)

GORDON, JOE—WNEW (1250 k) Friday, 1 A.M., (Small's Paradise, NYC)

HINES, EARL—NBC Red—Mon., 12.30 A.M.; NBC Blue—Sun., 12.30 A.M. (WENR 870 k)—Sun. thru Fri., 11.30 P.M. (WMAQ, 670 k)Tues., Thurs., Fri., 12.30 A.M., Sat., 12 midnite.

HOWARD, BOB—WEAF (660 k)—Thurs., 11 P.M. (NYC)

KING COLE JESTERS—NBC BLUE—West Coast only, Monday, 8 P.M.

LOUISIANA PLANTATION SINGERS—WIBG, Friday, 3 p. m.

HOT LIPS PAGE—WNEW (1250 k3 Tues., Wed., Thurs., and Fri., 12 midnite.

TATE, ERSKINE—WIND (560 k)—Nitely, 12.45 A.M. (Walkathon, Coliseum, Chicago)

VAGABONDS—Club matinee—NBC Blue—Mon., thru Fri., 4 P.M., and the Jamboree Tues., 9.30 P.M. (Vocal quartet)

WALLER, FATS—(1250 k) Tues., 9.30 P.M. (Yacht Club, NYC)

WILSON, TEDDY, LIONEL HAMPTON with BENNY GOODMAN's Ork—CBS—Tues., 9.30 P.M.; Wed., 12 midnite; MBS—Thurs., and Sat., 12 midnite—Pianist and "Vibe" player—Waldorf-Astoria Hotel, NYC)

INSPIRATIONAL, VARIETY AND COMEDY PROGRAMS

ALL NATIONS PENTECOSTAL CHURCH—WCFL—(970 k)—Sun., 12 midnite to 1 A.M., Chicago.

AMATEUR NITE IN BRONZEVILLE—WIND (560 k)—Wed. 9.30 P.M. to 10.30 P.M., Regal Theatre, Chicago.

AMATEUR NITE IN HARLEM—WMCA—(570 k)—Wed., 11 P.M. to 12 midnite. (Apollo theatre, NYC)

BOWES, MAJOR—Amateur Hour—CBS—Thursday, 9 P.M.

CROSS ROADS HALL—CBS—Thurs., 6.45 P.M.

ELZY, RUBY—Soprano—CBS—Wed., 9.30 P.M. (Member of Harry Simeone's chorus in the Star Studded Revue—KEHE—Los Angeles—Sat., 9.30 P.M. (6.30 P.M. on west coast)

JOHNSON, CHARLIE—WAAP (920 k)—Sat., 12 noon (Duke of the Uke, Chicago)

NEGRO SPIRITUAL HOUR, WPEN, Sunday 4 p. m., Philadelphia.

MAGNOLIA BLOSSOMS—NBC Blue—Wed., 10 P.M.

MERRY WEATHER, BEGONIA — WNEW (1250 k) Mon., thru Sat., 9 A.M. (NYC)

NEGRO ACHIEVEMENT HOUR — WELI, New Haven, Conn., Wed., 5.45 P.M.

NEGRO HOUR—KEHE — Los Angeles—Thurs., 12 midnite. (9 P.M. on West Coast)

ROCHESTER, JACK BENNY'S RADIO VALET—NBC Red—Sun., 7 P.M. (Rebroadcast, 11.30 P.M.

ROSE JIMMY—NBC BLUE—Mon. thru Fri., 11.00 A.M.—NBC Red—3 P.M. (Jimmy plays the role of "Merit," comical jockey in the story of "Mary Marlin" air drama.)

SOUTHERNAIRES, VOCAL QUARTET, NBC Blue—Sunday, 11.30 A.M.

SOUTHERNAIRES, VOCAL QUARTET—NBC Blue—Sun., 11.30 A.M.

TALES FROM HARLEM WITH JOE BOSTIC—WNEW (1250 k) Fri., 8.30 P.M. (A huge cast including a guest band; Singing Plamer Freres; Comedy Team, Swan & Lee, et al.

VINE STREET VARIETIES—WHB—(860 k) Sat., 4 P.M. (Kansas City, Mo.)

WAY DOWN SOUTH—WFIL, Philadelphia—Thurs., 10.45 P.M. (Sam Gooding Singers)

WINGS OVER JORDAN—CBS—Sun. 9.30

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

Charlotte, N. C. News
January 4, 1939

Heywards Make Another Play About Gullah Negro Colony

NEW YORK.—(AP)—Dorothy and Du Bose Heyward, whose "Porgy" triumphed from Piccadilly to Broadway and all points West a decade ago, have dramatized another chapter in the life of the Gullah Negro colony near their native Charleston, S. C.—an exciting play called "Mamba's Daughters."

"Porgy" was a gay and sad and colorful picture of Charleston's Catfish Row and the unassuming life that went on there amid the lowly inhabitants, the unassuming life that so unexpectedly ended in violent death.

"Mamba's Daughters," a story of three generations of Charleston waterfront Negroes, also is tinged with tragedy. Its stirring performance won more than twenty curtain calls from the first night audience.

Hagar's daughter, Lissa, gets away from the Gullah country and finds herself on the high road to radio fame when she sings her mother's favorite song. Hagar makes all the sacrifices she can to cover up the misdeeds of others and then kills herself.

The grandmother and the granddaughter are left, and they do not have the bridging gap of Hagar to bring them together.

This play is another triumph for the Heywards, and it provides a gratifying and sentimentally tearful evening for Ethel Waters. For fifteen years she has been singing in every medium from Harlem vaudeville stages to Carnegie Hall performances. Now she is playing for the first time a straight dramatic role in the part of Hagar. Eight times last night she was called before the curtain for solo bows by "bravos" of the audience.

Producer and director of the play is Guthrie McClintic. Jerome Kern, composer of "Show Boat," composed the "Lonesome Walls" number that Miss Waters sings in this panorama of old Charleston, but the play includes many other numbers that were provided by "The Society for the Preservation of Spirituals of Charleston."

Opportunity Publishes Story Of Broadway's First Scenic Designer

The story of Perry Watkins, Broadway's first Negro scenic designer, who created the sets and costumes for the highly successful production of "Mamba's Daughters," is told by Edward Lawson in the February issue of Opportunity, Journal of Negro Life.

Watkins, the article states, "has proved beyond the shadow of a doubt that Negro artists lack neither the knowledge nor the imagination so necessary for success in the work of theatrical designing. In doing so he has made a point that Broadway producers cannot easily overlook."

Entitled "He Crashed the Color Line," the article traces Watkins's meteoric three-year rise. It reveals that he had never been backstage in a theatre until 1936, when after trying his hand at such varied occupations as salesmanship, newspaper reporting, drafting, and illustrating, he was employed by the Federal Theatre Project as an artist and assigned to the Lafayette Theatre in Harlem.

His intensive art training at the Rhode Island School of Design stood him in good stead, and before long he was assisting in the preparation of sets and costumes for the Federal Thetare's "Macbeth." Since that time he has designed the production of "The Show-Off," "Just Ten Days," "The Case of Philip Rainbow," and other shows. It was Lawrence," "Haiti," "Mississippi on the strength of this record of achivement that he was chosen to design the entire production of "Mamba's Daughters."

World Premiere Of Paul Robeson's New Picture at Opollo

The 125th Street Apollo Theatre, now rated the leading theatre for stage entertainment by Negro talent in the U. S., will vary its program this week to present as its fetaure attraction the world premier of Paul Robeson's latest motion picture, "Big Fella," which opens Friday for the week beginning February 10. Because of several intimate scenes between members of the mixed cast, the British-made picture was unacceptable by exhibitors for showing in several sections of the country, and the Brecher-Schiffman interests were able to secure exclusive American rights to the production. They plan to present it to colored audiences throughout the country.

But despite its limited audiences in America, it is by far the best work that Robeson has done before the camera, and gives him and Elizabeth Welch, who co-stars with him opportunity to render seven songs, many of them heard for the first time.

The locale of the story is a French waterfront and Robeson takes the part of a stevedore. The plot revolves around a kidnapping, with some exceptionally fine characterization being done by a large cast. It is well worth seeing and Robeson fans throughout New York and the country will especially enjoy it.

ANDY KIRK ON STAGE

Andy Kirk and his band and revue will be the stage attraction. Kirk has come a long way these past two years and today his band enjoys tremendous popularity. Mary Lou Williams and Pha Terrill are featured with the band. The supporting cast contains two acts which deserve particular attention. One is the comedy dancing team of Moke and Poke; and the other is a group of young girls and boys from Mary Bruce's dancing school. These girls and boys will replace the Apollo chorus during next week and are certain to be a refreshing innovation. Too much cannot be said about next week's stage revue.

WHEN WILL IT GET STARTED!

NEW YORK CITY, Feb. 2 — 'Sing For Your Supper," the mixed cast WPA play which when first announced by the Federal Theatre caused a rend of allegations because of the parts alloted its colored members, cast and ended up setting a new high of eighteen months of rehearsals, runs into the indefinite status again with the recent axing of the WPA rolls.

According to the producer of this yet to come off colored and white opus, the revue will have to be recast. In doing so it isn't known whether the original material of the play will come through intact or not, but it is believed that some of the plot calling for scenes which the whites objected to being in with the colored members of the production, will be subdued.

Chattanooga, Tenn News
February 3, 1939

Negro Singer Will Divorce White Husband

PARIS.—(UP)—The newspaper Ce Soir said today that Josephine Baker, American Negro singer, had filed papers for divorce from her white husband, Roger Lion.

Miss Baker and Lion, a wholesale broker, were married at the village of Crevecoeur-le-Grand near Paris on Nov. 30, 1937, with Paul Derval, director of the Folies Bergere, as a witness.

The entertainer was born in St Louis, and at the age of 14 she was working in vaudeville houses there, where she married Billy Banker, a tap dancer, who took her to New York.

STEREOTYPED PARTS FOR NEGRO ACTORS

SOME YEARS AGO Paul Robeson rebelled against appearing in Hollywood pictures because of the stereotyped parts usually given Negro performers. He recently made a picture for a British firm, which has just been released in this country. This photoplay, "Big Fella", is now appearing at the 125th Street Apollo Theatre and while it's good entertainment many people have expressed surprise at Robeson's role. It seems that the part Robeson has is as bad as any he had in an American picture.

In "Big Fella" he enacts the role of a police informer in a kidnapping case and is made to appear a simple-minded and ignorant long shoreman. The story is a bit farfetched and the part of the star is anything but manly.

Many white people cannot seem to understand why Negroes should object to parts as buffoons and clowns in pictures and plays. It's not that the performer resents clowning around a bit but that they are not given enough variety. Only rarely are they permitted to play an heroic role or even a part that will excite the admiration of the fans. It is the limitation to a stereotype part that causes most resentment on the part of both the performers and Negro public.

It's a bit ironic that Robeson, who has roamed the world trying to find a country wherein a Negro could be looked upon simply as a man with the same emotions and reactions as other human beings, should after nearly twenty years on the stage find himself right back where he started. He must sometimes feel that had he remained at home and settled down to the practice of law for which he was trained, he would at least be started on a career. But through a strange fate he now finds that his revolt against racial prejudice has netted him exactly nothing and he must now accept the very same parts which he refused in his days of affluence in order to support his family.

Just as the Negro must establish all kinds of business enterprises in order to break down prejudice against him, he must also enter the motion picture producing business and prove to the whites that the Negro can play all kinds of rolls successfully before this prejudice against his playing any but the stereotyped parts of the buffoon and clown is removed.

Talented Star



EDNA THOMAS

Edna Thomas, who won Broadway stardom in Stevedore and who played Lady Macbeth in the WPA Federal Theatre's play of the same name, portrays Lavinia in Shaw's "Androcles and the Lion," which the WPA Federal Theatre has revived at the Lafayette Theatre in Harlem with a cast of 100 Negro actors.

WITH BEN BERNIE



VERSATILE, NIMBLE-FINGERED DeLLOYD McKAY, who on Feb. 2 began a six-week's engagement on the Ben Bernie program. Miss McKay, who is well known to Chicagoans, went to Europe with Lew Leslie's Blackbirds in 1935. On her return she filled an engagement at the Cotton Club in New York and until two weeks ago was featured at one of Philadelphia's swankiest night clubs.

Negro Orchestra To Play Up United Campaign Over Radio

"Playing up the United Campaign," is the united purpose of Phil Edwards and His Royal Grenadiers who have donated their services for nine Sunday afternoon broadcasts over WDAS, to do their bit towards the $4,000,000 goal for 1939.

Beginning last Sunday, the "swing" orchestra will be heard until the last Sunday in March, from 3:30 to 4 P.M., with special messages brought by different speakers. The initial program included "hot" numbers like "Wacky Dust," "I Used to Be Color Blind," Honeysuckle Rose, and One O'Clock Jump."

Edwards is a graduate of Wilberforce University, where he played in the band. After graduation, he led his own "Edwards' Collegians" for several years, and broadcast steadily for three years from Cincinnati. In Philadelphia for the past five years, he has been filling some of the choice dance assignments.

Edwards and His Grenadiers were released from union rules by Local 274 of the Protective Musicians Associations, A. F. M. The time for the concerts is donated by WDAS.

Members of the orchestra are, Ernest Lyerly, Edward G. Robinson, trombones; Albert Lancaster and Elihu Myers, trumpets; Wilfred Mills, Robert Smith and Clarence Ford, saxophones; Fred Bowen, 'cello; James Rex, traps; Lee Wilson, guitar.

Paul Robeson to Appear On Broadway Dec. 27th

NEW YORK, (CNA) — The Broadway premier of Paul Robeson in Roark Bradford's and Jacques Wolfe's "John Henry", is announced by Sam Byrd for Wednesday, December 27.

According to present plans, Robeson will sail from England on the Queen Mary September 27, after completing a film he is making in Wales. Byrd has set October 16 for the beginning of rehearsals of "John Henry". A five-week tour will start on Monday, November 20.

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

Willie Bryant, Not Chick Webb, Gave Ella Fitzgerald Her First Start

Dramatic Star Tells How He Aided Younger Singer In N. Y.

By DAVID W. KELLUM

It was Willie Bryant and not the late Chick Webb who gave Ella Fitzgerald, America's No. 1 female swing band leader her first chance at stardom.

The amazing story of how a shabbily dressed girl from Yonkers, N.Y., with a song in her heart was given an opportunity to appear on an amateur contest program at the New York Harlem Opera House; how her rendition of that popular song hit "Judy" won for her first prize and how the audience demanded her appearance with Chick Webb's band, was told to the Chicago Defender by Bryant himself as he sat in his dressing room in a Loop theatre Saturday night.

Bryant, now starring in Guthrie McClintic's "Mamba's Daughters," was master of ceremonies at the Harlem Opera House and was conducting the weekly amateur contests when one day he received a note which read:

"Dear Mr. Bryant;

I would like to go on your amateur program if possible. Will you step outside and speak to me?—Ella Fitzgerald."

Impressed by the lovely handwriting, Bryant said he immediately went outside and found a shabbily dressed, nervous girl, who said she merely wanted a chance to show the world she could sing.

The next night was Tuesday and Bryant gave Ella a chance. She sang so well the audience awarded her first prize. But this wasn't all. There were loud demands that she be given a chance to sing with Chick Webb's band.

Gets $10 Prize

With the ten dollars she won as first prize, Ella bought a new dress and the next week appeared as vocalist with Webb's band.

"Let it be said here now," declared Bryant, "It was with much persuasion that we got Chick to take Ella. Certain men in the band said she wouldn't make it, but Nat Waller, owner of the theatre and myself finally convinced the king of drummers that the girl really had something."

A week later Ella appeared with the band at the Savoy. Immediately she became a hit. Her dynamic personality plus her sweet renditions of popular song hits won for the singer a permanent place in the band.

We all know the story of how Ella was offered numerous jobs with other musical aggregations, outstanding among them Benny Goodman's band and refused because she felt she owed a debt of gratitude to Webb.

Upon Webb's death the vocalist took over the band and now has one of the biggest box office attractions in music circles.

In mentioning the rise to stardom of the girl who skyrocketed to fame with her "Tisket A Tasket," it is therefore appropriate that you remember WILLIE BRYANT as being the man who gave her the start.

Aided Many Others

There are many musicians and theatrical stars today who owe their success to Bryant. As master of ceremonies at the Harlem Opera House and Apollo theatre he unearthed a wealth of new talent on the weekly amateur programs.

On the stage since he was 15 years old, Bryant is a graduate of Harlem's most distinguished theatrical institution, the old Alhambra Stock company, where he played a variety of character roles before he became widely known as an orchestra leader and lately as a member of "Mamba's Daughters" cast, sharing honors with Miss Ethel Waters.

Always fond of the stage, Bryant received his inspiration from such stars as Miss Waters, Lawrence Criner, Susie Sutton, Andrew Bishop for whom he ran errands while a youth working at the old Grand theatre in Chicago.

With Whitman Sisters

Upon graduation from the Keith elementary school, Bryant joined the famous Whitman Sisters revue as a chorus boy and danced for the first time when the show opened at the Booker T. Washington theatre, Twenty-third street and Market, St. Louis, Mo. Bryant was with this unit five years.

Bryant's first big job was with Ernest Whitman in New York City as a "straight" man. He had been recommended by Bob Martini, who told Whitman "I think the boy has it in him to make good." Later Bryant became a member of the old Alhambra Stock company.

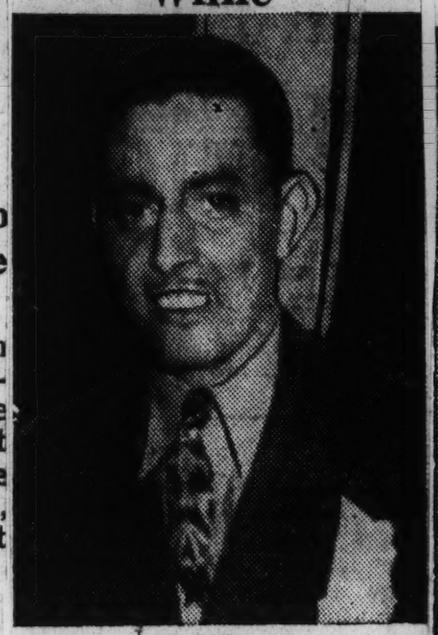
Bryant's stage career has included dancing with the late Duke Miller of the team of Pete, Peaches and Duke; Leonard Reed at the old Grand Terrace cafe and as a "straight" man opposite Frye of the team of Moss and Frye.

Has Daughter

He was the leader of a widely known radio band, but gave up his musical career when Miss Waters invited him to become a member of Guthrie McClintic's "Mamba's Daughters."

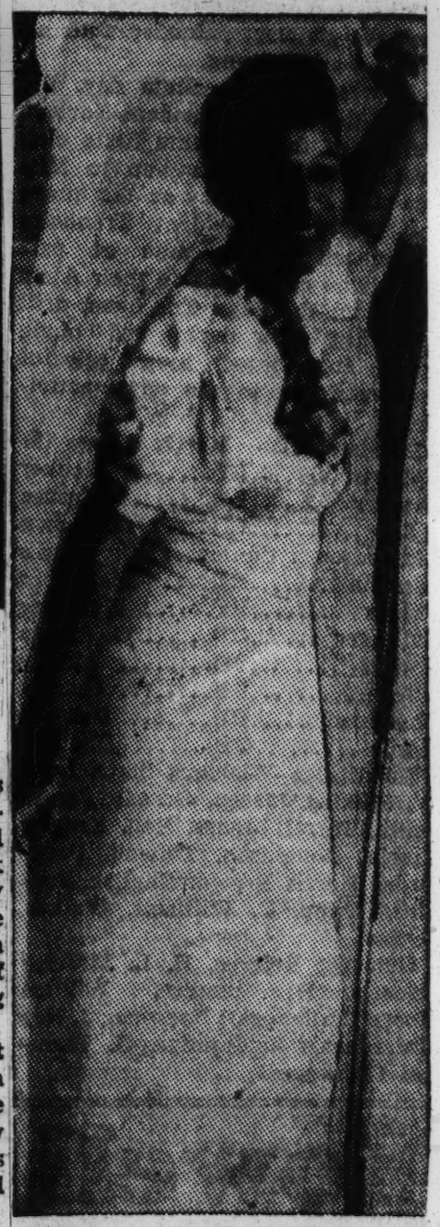
Bryant will tell you that his inspiration is his 10-year-old daughter, Dolores, who lives in Pittsburgh with whom he will spend the Christmas holidays. His father, Dailey Bryant, travels with him while the show is on the road.

Willie



Star in "Mamba's Daughters," nationally famous master of ceremonies and orchestra leader.—Gushiniere photo.

Ella



JENI LE GON, ARGUS STUDIO STAR, HAILED SUCCESSOR TO BELOVED STAGE FAVORITE

Plans Being Made to Film Life Story of Singer—Was Admired Deeply by Prince Of Wales

HOOLYWOOD, Cal. —(Special)— One of the most impressive and sincere of the many memorial services held in tribute to the passing of the late beloved Florence Mills was the one held at Argus Pictures Studios in Hollywood when many of those who knew her well and loved her dearly bowed their heads in silent prayer and paid respect to this, the greatest of stars.

Miss Mills was one whose career death so suddenly interrupted, but one star whose light will forever shine.

Laura Bowman, that veteran star of the stage, who held the hand of the beloved artist ten minutes before she died in 1926, spoke, saying: "We could not, I feel, pay a tribute to one more worthy than Florence Mills, who I knew and loved so well and who, if there was any possible way for her to let us know, I am sure, would say how pleased she is to see that we are still carrying on in motion pictures, the work she started on the stage."

The speaker stated this after hearing little Jeni Le Gon, who is starring in "Double Deal," an Argus picture, sing, "I'm a Little Blackbird, Looking For a Bluebird," the song with which Florence Mills captured the hearts of America and England.

This is the song which the then Prince of Wales loved so well. He paid 25 visits to the Strand theater in London to hear this great songbird sing this number as only she could. Miss Bowman feels that little Jeni Le Gon, who looks, acts and sings so much like the late Florence Mills, is destined to carry on the work started, and to fill the place left vacant in the hearts of the people when the grim reaper rang down the final curtain on the stage of life and ended so abrutly the brilliant career of the ever beloved Florence Mills.

As Miss Bowman noticed the faces and eyes of the many celebrated members of both races within the hearing of Jeni Le Gon's voice when she sang this song, she saw eyes wet with tears and lips bruised from biting—many were trying to stop the tears from showing in their eyes which were so freely flowly within their hearts.

Among the many others who paid respect to the great star were: Miss Fay Allen, the first and only colored member of the Los Angeles board of education; Miss Louise Beavers, star of stage and screen, and the entire cast of "Double Deal," wh'ch included many former co-worrkers of Florence Mills.

They are Monte Hawley, Eddie Thompson, (the husband of the late Evelyn Preer) who both knew and loved this late star; Shelton Brooks and F. E. Miller, the man who, as a member of the team of Miller and Lyle, co-owner and producer of "Shuffle Along," and who gave this eternal star her first job on Broadway.

Others present were: Arthur Dreifuss and Dixon Harwin, director and producer of "Double Deal;" Bert Goldberg and Jack Port, president and vice-president of International Road Shows, who are planning to have George Randol, another close friend and admirer of Florence Mills, film the story of her life.

Negro Students as Characters in 'The Emperor Jones'

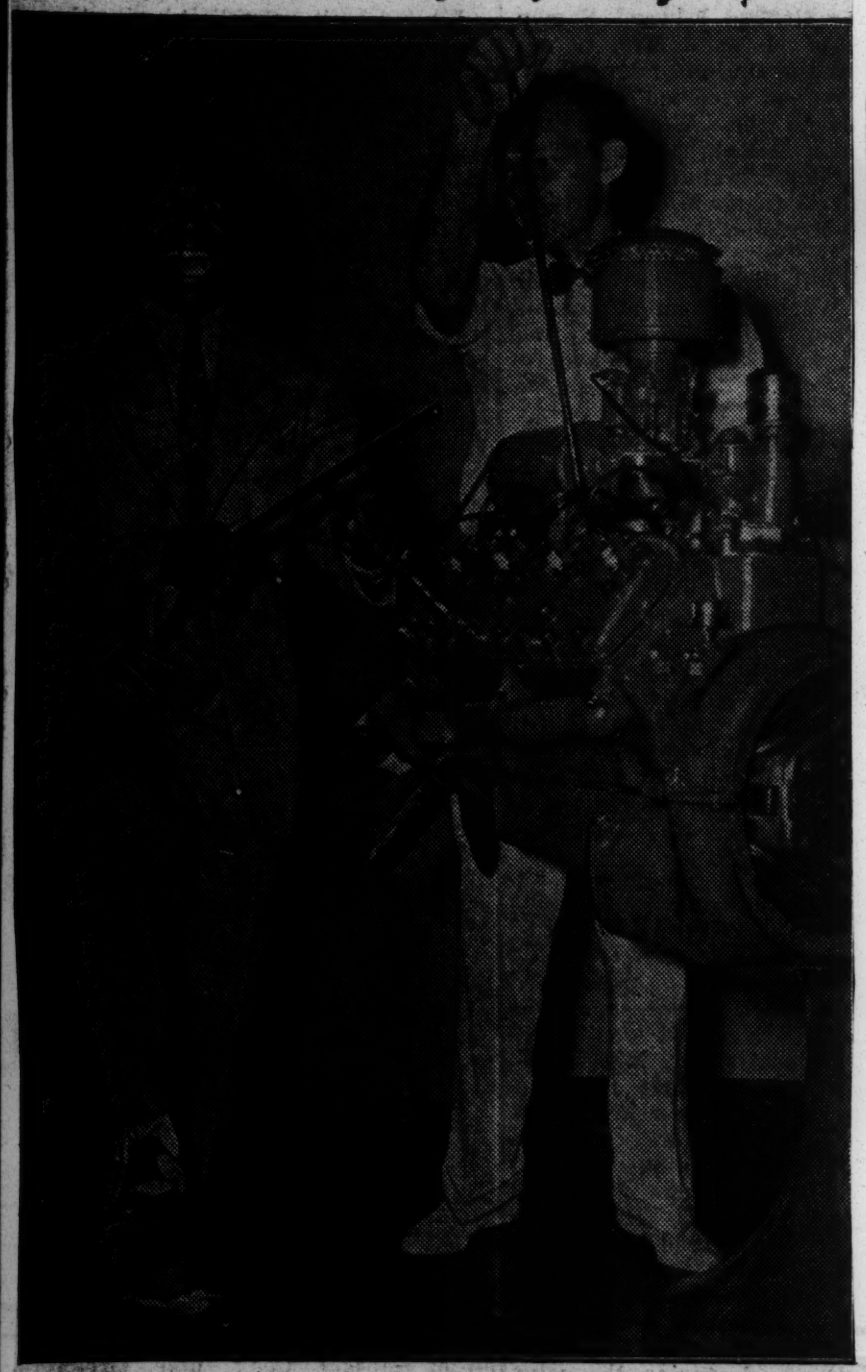


The Negro students above were characters in "The Emperor Jones," presented last week at the University of Kansas. They are, left to right, Louise Harris, Lorenzo Fuller, Warren H. Littlejohn, Ellis R. Harrison, Sidney Dawson Jr., Anderson Pryor Jr., Dan A. Mitchell, Alfonso Fox and Neil Halliday. — Call photo by Davis.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

Both Just Built For Rhythmic Speed

Palmetto Leader 7-29-39



BILL ROBINSON, who just can't quit dancing, visited the Ford Exposition at the New York World's Fair, danced right up to this Ford V-8 engine and tapped out the rhythm of the pistons. "Two of a kind," remarked the famed stepper, meaning himself and the engine built for power and speed. It was Bill Robinson's time out from "The Hot Mikado," in the Fair's amusement zone. The man who started shuffling as a barefoot boy in Richmond, Virginia, fifty-four years ago, is the current rage of the World's Fair Midway. He'd no sooner appeared in the Ford Exposition's main hall than fans surrounded him. He liked this Ford V-8 engine with its exhaust passages, crankcase and flywheel housing made all in one piece to reduce the number of joints where engine-trouble might develop; and he was keeping time with it before you could pronounce his name.

JIMMY LUNCEFORD WILL APPEAR HERE

Birmingham Age-Herald

Jimmy Lunceford, composer of many of the season's popular dance tunes, will bring his famous orchestra to Birmingham Saturday night for a session at 9 p.m. of the "School of Jazznocracy." The dance will be held at the Municipal Auditorium.

When the current war crisis began, Lunceford and his band were booked for an extended tour of Europe. When he was advised that this was out for the time being, he expressed a desire to make another tour through the South where he had won such high praise the previous year.

Two of Lunceford's compositions which are well known to dancegoers are "It Aint What You Do" and "Well, All Right Then," both of which are among the leading swing pieces of the year.

In Metronome's recent poll, Lunceford and his orchestra were voted one of the first five in the nations leading swing bands. His recording sales are also among the popular leaders, according to sales reports.

The balcony at the auditorium has been reserved for Negro patrons.

She Once Scrubbed Floors



MAXINE SULLIVAN, famous swing vocalist, explained her rise from poverty to a high place in the music and entertainment world in a radio broadcast on the program, "We The People." She told how she once scrubbed floors and washed windows to earn $10 a week, the sole income of her family. She worked hard to get a foothold in the entertainment field. She told her radio audience how she first happened to swing "Loch Lomond," the song that made her.

'Hot Mikado' Financed By Producer's 'Gadgets'

Washington, D.C.,
Washington Post

'Kute Kris Kringle' Furnished the Sinews For National's Operetta in Swingtime; Summary of Season, to Date, and the Films

12-10-39

By Nelson B. Bell.

WHEN THE NATIONAL HOBBY CLUB—if there is any such thing—assembles for its next general convention it will be a matter of no great surprise if Michael Todd is one of its honored guests.

Not only has Mr. Todd's hobby been a source of great personal enjoyment to him, but it has been made to produce a successful Broadway musical. A great many practitioners of the theater, older than Mr. Todd, have spent their lives searching for some such hobby that would work the same miracle. The piece that Mr. Todd's particular hobby tossed together is "Hot Mikado," which is by way of being a swingeroo version of the old Savoyard operetta, starring Bill "Bojangles" Robinson and coming to the National Theater tomorrow night for what promises, as this is written in the tinier hours of Friday morning, to be a week of packed houses.



BELL

Shortly after the 30-year-old producer made his advent into what is euphemistically termed "show business," out in Chicago 13 years ago, he began to experiment with special stage effects. That he mastered the intricacies of this tricky business is said to be amply demonstrated in the syncopated Gilbert and Sullivan classic he is bringing into the Capital tomorrow evening. "Hot Mikado" is handsomely innovated with a 40-foot waterfall that churns up a cascade of soap bubbles, a special bakelite stage, the better to amplify "Bojangles'" magnificent tapping, an active volcano that actually erupts and a man-in-the-moon who visibly croons to Yum-Yum.

Many times in the past Mr. Todd's hobby has compiled a financial profit when one or another of his devices has been utilized in musical productions both here and abroad, but it was not until last Christmas that it paid off to the tunes of the Gilbert and Sullivan favorite of half a century.

Last year, while experimenting with optical illusions, this ingenious young entrepreneur hit upon a new use for an adaptation of the familiar girl-in-the-goldfish-bowl principle upon which showmen have been capitalizing for years. Employing a similar idea, he built a miniature bungalow, through the windows of which could be glimpsed a busy Santa Claus, no more than 3 inches tall, building miniature toys and, on occasion, talking to small onlookers through an extra-miniature telephone. Mr. Todd dubbed this child of his ingenuity "Kute Kris Kringle" and marketed replicas of it far and wide to department stores and motion picture houses, for lobby use. The profits from this adventure in whimsy are the ones that were poured into the production of "Hot Mikado."

Mr. Todd was in possession of the idea before he wsa of the money. Long an ardent Savoyard, he was struck by the notion of setting Gilbert and Sullivan to modern tempo years ago and as far back as 1934 put his theory into effect by trouping an abridged version of his present opus, replete with swing songs and a line of chorus cuties, over a Midwestern circuit.

At the moment, he is occupied in the perfection of a contraption for shooting chorus girls out of the mouths of cannon in a new musical he is planning. That will be financed by the fact that "Hot Mikado" has played to more than 1,000,000 persons on Broadway and at the New York World's Fair and is breaking records on its present tour.

Drama Season Encounters Its First Dark Week

THIS WEEK'S ENGAGEMENT of "Hot Mikado" will lead to the first break in consecutive bookings since the season opened at the National Theater on October 2. Since the week before Christmas is more or less normally a dark week in the legitimate theater throughout the land, this is a record that has been paralleled only a few times in recent years—meaning since "Wall Street laid an egg," as Variety described the market crash of 1929 that ushered in the depression from which we have not fully recovered even yet. Nor has it been necessary this year to rush in "road show" pictures to pick up the slack at the National, as has been done so many times in the past.

There have been suggestions to this department from time to time that this is not a very good season of living drama in the National Capital. The basis of the complaint seems to be that, so far, the season has been unproductive of any play, or plays, comparable to Paul Vincent Carroll's "Shadow and Substance" or Robert E. Sherwood's "Abe Lincoln in Illinois." Sight seems to have been lost of the fact that dramas of such impressiveness come along only at intervals of generations, rather than seasons. Nevertheless, it might be valuable as an easy refreshment of memory to recount precisely what plays Washington has seen so far this season in the order of the presentation. So here they are:

October 2—Alfred Lunt and Lynn Fontanne in their "outrageous production" of Will Shakespeare's "The Taming of the Shrew."

October 9—Helen Hayes in the Charles MacArthur-Ben Hecht comedy-drama of jury service, "Ladies and Gentlemen."

October 16—Clare Boothe's bitingly caustic comedy-melodrama of anti-Naziism, "Margin for Error."

October 23—Max Gordon's production of the Jerome Kern-Oscar Hammerstein II musical comedy, "Very Warm for May."

October 30—Victor Moore, William Gaxton and Sophie Tucker in Sam and Bella Spewack's "Leave It to Me," with music and lyrics by Cole Porter.

November 6—The Playhouse Company's revival of "Outward Bound," with Laurette Taylor and Florence Reed.

November 13—Ethel Barrymore in Noel Langley's "Farm of Three Echoes."

November 20—George M. Cohan in the Playwrights' Company's production of the late Sidney Howard's "Madam, Will You Walk?"

November 27—Return engagement of Clare Boothe's satirical comedy, "Kiss the Boys Goodbye," with the original company largely intact.

December 4—Paul Vincent Carroll's "The White Steed," with Whitford Kane.

December 11—Bill Robinson and an all-colored company of 150—or thereabouts—in "Hot Mikado."

There can be no contention that any truly great or imperishable play is to be found in the above recapitulation. There can be a very warm and defensible contention, however, that there are a vast number of theatergoers who do not attend the playhouse primarily in quest of great and imperishable plays They buy their tickets of admission to the magic realm bounded by the proscenium and the footlights in search of entertainment. They have been repaid in abundant measure at the National this year.

Not a few of its friends have roundly upbraided this column for having perceived qualities of merit in such offerings, for example, as "Ladies and Gentlemen," "Margin for Error," "Very Warm for May," "Farm of Three Echoes" and even the Lunts' jocular interpretation of "Taming of the Shrew." The first four named would "die awful deaths" when, as and if they ever had the temerity to invite the scrutiny of New York's celebrated critical "Death Watch." All have been successes—although not all of the "smash hit" variety—on Broadway.

This testimony is offered not in defense of any previous judgment, but rather as evidence that by many the theater still is looked upon as an institution of entertainment rather than of higher learning or an arena in which the deeper profundities of life are to be battled out. Further testimony to this effect might be adduced from the fact that the National, to date, has not suffered a week that has imposed the distasteful duty of ledgering it in red ink—also a bit of a record for any three months in any season in any theater in any city.

The Screen Offers a Week of Wide Variety

AS HAS BEEN ITERATED and reiterated here until all of us must be getting pretty heartily sick of it by now, entertainment of rich variety and solid worth is no monopoly of the socalled "legitimate" theater. The cinema, week after week, offers rather more than its share of this happy release from actuality as the favorite diversion of what are conveniently referred to as "the masses." This week on local, first-run screens is no exception.

As these words are strung end to end there has been no opportunity

for personal appraisal of "Destry Rides Again," but one is ready to believe that the 50,000,000 enthusiasts—more or less—who have reported it a starring "super-Western" in the most super sense of that term, cannot be wrong any more than all those Frenchmen. It is not difficult to repose confidence in the verdict of those who acclaim James Stewart and a regalvanized Marlene Dietrich as what unrestrained drama of this rugged sort has needed all these years to make it an item of major interest to discriminating amusement-seekers.

About "Rulers of the Sea" and "The Housekeeper's Daughter," we happen to know something in advance. The one is an "epic" drama of heroic achievement; the other, as delicious an exposition of the charms of lunacy as any admirer of delightful mental aberrations would care to see.

There is about "Rulers of the Sea" the same breathless interest in the confidence of an obscure inventor that he has hit upon something that will revolutionize ocean travel as there was, say, in "The Story of Alexander Graham Bell" and his struggle to gain recognition for a new means of communication. The present subject, of course, deals with the century-old triumph of steam over wind in the propulsion of ocean-going craft. There is a bit of grandeur in it.

There is no grandeur in "The Housekeeper's Daughter," but there is a full measure of that lunatic brand of fun for which Hal Roach has been famous ever since he plucked Harold Lloyd from obscurity and made him the one-time symbol of all that was "goofy" and hilarious in the field of nonsensical comedy.

If it is something bordering a little closely upon the supernatural that is desired, there is Humphrey Bogart in "The Return of Dr. X" and again contrast can be found in "Eternally Yours," with Loretta Young and David Niven.

Failing all this, sure reliance may be placed in "Babes in Arms," co-starring those prodigious youngsters, Mickey Rooney and Judy Garland. Beyond that, no single week ought to be expected to go.

MIXED CAST WELL RECEIVED IN PRESENTATION OF DRAMA AT COLLEGE CAMPUS THEATER

Lorenzo Fuller Stars as the Emperor; Professor-Director-Actor Praised by Participating Students

LAWRENCE, Kas.— "The Emperor Jones," famous tragedy of fear by Eugene O'Neill, was presented in Fraser theater on the University of Kansas campus for four days last week as one in the series of plays produced for the season by the Kansas Players and the K.U. Dramatic club.

Parts in "The Emperor Jones" were played by Negro and white students, including an instructor, Rolla Nuckles, who directed it.

"The Emperor Jones" tells the story of an American Negro who is sent to prison for killing his pullman porter friend when he catches him using loaded dice. In prison in another fit of passion he kills the prison guard who beats him. He escapes and flees the country to the West Indies. Here he takes advantage of the ignorance and superstition of the natives, sets himself up as emperor and taxes them and uses their resources for his own profit.

A native chief leads an insurrection against him and he flees his palace to the deep forest, through which he hopes to escape to ships on the other shore. While fleeing through the forest, fear recalls all his sins to him, he prays for mercy from God one moment and in another succumbs to superstitious hallucinations. The natives kill him before he escapes the forest.

Scene 1 begins in the afternoon with the Emperor's discovery through Smithers, a Cockney trader and opportunist whom the Emperor has befriended for his own advantage, that the natives are plotting against him. Smithers hates the emperor, but fears his authority. He got wind of the insurrection through a native woman.

The other seven scenes are laid in the forest and last from that evening until the next morning.

The Emperor gradually lost his mind as he lost his way and walked in circles in the forest. The actor grew better in his performance as he portrayed a fear-haunted mind.

Unusual Lighting

Unusual lighting effects not only showed time of day in the forest, but also were keyed to the emperor's emotions as he stole through the dense trees.

Lorenzo Fuller made real the emperor, Brutus Jones. Fuller has gained quite a reputation for himself in this section as a musician, and it was brought out in this production that he has defenite dramatic ability as well. With deep, resounding voice he was the arrogant emperor, turning gradually into the frantic chased animal His was the outstanding part of the play and he made an outstanding characterization.

Fuller, is from Stockton, Kas., the son of a man who is sometimes billed as a "one-man band" when he gives concerts. Young Fuller himself plays four instruments, piano, harp, xylophone and violin, which he plays in the K. U. Symphony orchestra. He sings with a full baritone voice, which he used in brief emotional outbursts of song in the drama.

Mr. Nuckles, the director, was Smithers from his faded, scraggly yellow beard and slouchy posture to the Cockney accent. The accent was a bit difficult for the untrained ear to follow, but clear delivery marked speeches of all the characters.

Warren H. Littlejohn's known ability as a dancer was responsible for his agility in doing the wild, ritualistic dance of the witch doctor, and what with fancy headdress, leopard-skin, lion cloth, and much jewelry he looked like one. Littlejohn is from Kansas City, Kas., and is studying journalism.

Louise Harris, of Topeka, was effective as the native woman who fled from the emperor to join her people. She is a sophomore in the school of architecture.

Neil Halliday was Lem, the native chief, who had gotton silver bullets for the guns of his soldiers so they could kill the emperor. Halliday, whose home is in Oklahoma City, is studying electrical engineering.

Negro students took the parts of the convicts, and provided the musical background in the forest scene. They were: Ellis H. Harrison, Sidney Dawson Jr., Anderson Pryor Jr., Dan A. Mitchell, Alfonso Fox, Rudolph Rhodes, Theodore Curry, Ulysses Curry, Edna Earl Brooks, Samuel Jolley, and Genevieve Ward.

Others in the cast were: Mary Ellen Wilson, Dorothy Swope, Bernice Goodman, Jack Nelson, Lee Huddleston, Lloyd Bell, Stanley McLeod, Fred Blakemore, Jim Burdge, Rheola Durand, Margaret Ivy, and Eleanor Crossland.

In charge of music was Vincent Bleecker; lighting, Larry David; promoter, Rosmary Sebesta; stage crew, Jim Browitt Jr., Iden Long, Bob Lange, Bob Miller, Marvin M. Moon.

Production staff consisted of Allen Crafton, Robert Calderwood, Rolla Nuckles, Jessica Crafton, and Don Dixon.

Sidney Dawson Jr., was first selected to play the part of the emperor, but fractured his ankle playing football.

Director Praised

The Negro students were enthusiastic over the way Mr. Nuckles had worked with them in directing the play. They praised him, and Mr. Allen Crafton, head of the department of speech and dramatics, not only for their own talents, but for the spirit in which they put over the play.

Both professors commented that they had enjoyed working with this group and that there had been no conflicts over racial issues. The play had a crowded house all four nights and received much praise from the audiences.

This was the first production at Fraser theatre in the regular dramatic season in which Negro students have participated since "Come Seven" was staged in 1930. Negro students have, however, taken part in radio skits and one-act plays.

The second play presented with "The Emperor Jones" was "My Heart's in the Highlands," a fable in the modern manner by William Saroyan. This had an all - white cast. The highlight was the performance of a small boy in the lead part of "Johnny."

After several scenes which show a good man (Johnny's father) who writes the best poetry in the part of "Johnny."

After several scenes which show that a good man (Johnny's father) who wrties the "best poetry in the world" never has any money, but gets along through the kindness of the groceryman and indirectly by an old actor "whose heart is in the highlands" because his music attracts the good friends and neighbors who bring sustenance, Johnny experiences heartbreak and disgust at the importance of money. As the family leave the home because they can't pay the rent, after generously giving the new occupants their furniture, Johnny concludes the play with the remark, "I'm not calling any names, but there's something wrong somewhere."

New York critics described this play as "a fascinating crack-pot full of hokum and beauty," "could be compared with a fur-lined teacup," "I think we'd better forget it as soon as possible." Of it this untutored critic shall say nothing

—D.H.D

Negro Group Wins Fight Thru Court

Judge Bok Upholds Late Mayor Wilson 1937 Decision

PRECEDENT IS SET

Protesting Body Declared Play Would Reflect On Entire Race

A fight by Negro residents of this city to secure the banning of the stage play "Mulatto," was virtually won Monday when Judge Curtis Bok, before whom the case was pleaded, declared that he did not feel he had the authority to set aside the rights of the Mayor's Office.

The matter was brought to light, after the play was banned in 1937 by the late Mayor Wilson, when a group of businessmen of the city, operating the Walnut Street Theatre, secured an injunction against the office of Acting Mayor Connell.

The matter, a rather involved affair, started when a New York agency thru Charles McClane, theatre manager of this city, went to Mayor Connell's office and sought permission to bring the play here.

The Mayor's office stated that since Mayor Wilson had set a precedent in the matter, because of lascivious elements in the play, that the ban should be continued.

Meanwhile, the local group, hearing of this action, went before the courts and secured an injunction restraining the Mayor from continuing the ban.

Negro Citizens Join Fight

The fight was taken up by the City Solicitor's office with the aid of several local colored citizens. The first hearing was held last Wednesday and Thursday and the final discussion Monday.

Testifying for the city, through Assistant City Solicitor Ryan, were Dr. John P. Turner, member of the Board of Education; Wayne L. Hopkins, executive secretary of the Armstrong Association; Herbert T. Miller, executive secretary of the YMCA, and Mrs. Addie W. Dickerson.

They contended that the bringing of the play here would cause a severe setback in the cordial relations existing between the races.

Dr. Turner recalled the riots which occurred when the "Klansman" was shown here many years ago. Mrs. Dickerson said the play was an insult to Negro women.

Theme of Play

The content of the play is built around a white planter who has four children by his Negro housekeeper. One, a daughter, is raped by an overseer on the plantation, the planter is killed by his son, who commits suicide when a mob forms after him. The play was written by Langston Hughes, in collaboration wtih Martin Jones, white.

The local group which is trying to bring the play here said that many of the objectionable features would be removed from the play.

Testifying in their favor were Marvel Cooke, newspaperwoman of New York, and John Richardson Jones, who said he made films portraying various phases of Negro life for distribution through schools in the south.

Both declared that the play was well received in New York and that colored people there felt it portrayed conditions that should be brought to the public eye.

Judge Bok in ending the hearing said that while his personal feeling was to allow the play to be shown, that the law definitely stated the Mayor's office had the right to act in such matters and that the court did not have jurisdiction. His declaration did not end the case as both the City Solicitor's office and the theatre attorneys will enter briefs. Following the consideration of these Judge Bok will hand down his decision.

'Hot Mikado' Has Played To Over Million People

Although "Hot Mikado", the $100,000 Broadway musical comedy coming to Philadelphia for a two-week engagement at the Locust Street Theatre, beginning Monday night, has been compared by critics to the most sumptuous stage creations of the late Florenz Ziegfeld, it is the first major production ventures of thirty-year-old Michael Todd, a Minneapolis boy who made good in the big city.

Mr. Todd's first contact with the works of Gilbert and Sullivan came when he served as stage manager for a high school production of "The Mikado." Several years later when he had drifted into show business in Chicago he adapted the music of that show to modern tempos and devised a vaudeville unit entitled "The Hot Mikado."

For the New York production Mr. Todd signed Bill Robinson for the title role, assembled a cast of 150 colored singers and dancers, commissioned Nat Karson to design the elaborate settings and prevailed upon Hassard Short to stage the shaw. "Hot Mikado" was such an immediate success that World's Fair officials "invited" it to represent Broadway at the Fair where it played to more than 1,000,000 visitors. For its coast to coast tour the show has been returned to its full length form seen only on Broadway and will have the original cast.

Mr. Todd, being of an inventive turn of mind, made the money that went into "Hot Mikado" by marketing a miniature Santa Claus that you may have seen last Christmas in a department store or movie foyer. The young producer is also responsible for the talking moon, erupting volcano and the spectacular forty-foot cascade of soap bubbles that are just a few of the unusual special effects in "Hot Mikado."

Negroes Acquire 900-Acre Farm In Log Cabin Center

Daily Ledger 12-5-39 Atlanta, Ga.

INDUSTRIAL COLLEGE, Ga.—(ANP)—Negroes have come into possession of an additional tract of land containing 900 acres, in the Log Cabin community. This farm, formerly the Hillman estate, is considered one of the finest farms in middle Georgia.

The farm was once the home of the late Camilla Hubert, the mother of the Hubert children who pioneered in establishing the Log Cabin Community center as a demonstration of what Negroes may do for themselves to improve economic and social conditions in the rural South.

The mothers of the Huberts and the Dixons, all natives and owners of farms in this community, were slaves during their early life on this farm.

This farm, one of the prize estates of Hancock county, is located on the Sparta and White Plains highway one and one-half miles from the community center. On this farm there are two large streams and several smaller streams of excellent water on which fish ponds were once established. There are 2,000,000 feet of pine timber on the farm. One hundred and fifty acres of bottom land on this farm produce from 60 to 75 bushels of corn per acre without fertilization.

There is plenty of pasture land with carpet and bermuda grass already seeded. On this farm is a beautiful home built over 100 years ago. The home house has 12 rooms built out of yellow pine. There are several barns and outhouses and one additional settlement on this farm.

William Heath, who will take charge of this farm on January 1, is a native of Warren county, an adjoining county to Hancock county where he has spent his life farming. He has made a remarkable record as a farmer. He will have with him in this new venture his wife, four grown sons and three daughters. His oldest son, German, who spent two years at the Georgia State college studying agriculture, will assist in directing the farming operations.

This year, on a farm with land not as well located as this farm, Heath and his family produced 500 bushels of corn, 55 bales of cotton, 300 bushels of oats, 137 bushels of wheat, 108 bushels of peas, 75 gallons of syrup, 5 tons of velvet beans and 5 tons of hay. He has 15 hogs, plenty of chickens and other things necessary to make life confortable on the farm.

William Heath and his family in their remarkable record on the farm and in the church and community life of this section of Georgia, have already demonstrated that they have the ability to make a real contribution towards the development of a more progressive agricultural program in Georgia

LOUIS ARMSTRONG, GOODMAN SEXTET, JITTERBUGS GOOD

Courier 12-9-39 Pittsburgh, Pa.

"Swingin' the Dream," a musical variation of Shakespeare's "A Midsummer Night's Dream," by Gilbert Seldes and Erik Charell. Music by Felix Mendelssohn, Jimmie Van Heusen and others; lyrics by Eddie DeLange. Scenery designed by Herbert Andrews and Walter Jagermann "after cartoons by Walt Disney." Costumes by Mr. Andrews. Dialogue staged by Philip Loeb. Dances arranged by Agnes DeMille. Musical supervision by Benny Goodman and Don Voorhees. Entire production staged by Mr. Charell, who is presenting the show in association with Jean Rodney. At the Center theater.

Majordomo ..... *Herman Green*
Theodore ..... *Joseph Holland*
Crimson ..... *Catherine Laughlin*
Egbert ..... *George LeSoir*
Gloria ..... *Eleanor Lynn*
Cornelius ..... *Thomas Coley*
Polly ..... *Ruth Ford*
Alexander ..... *Boyd Crawford*
Helena ..... *Dorothy McGuire*
Starveling ..... *Nicodemus*
Quince ..... *Jackie Mabley*
Snug ..... *Gerald De La Fontaine*
Snout ..... *Troy Brown*
Flute ..... *Oscar Polk*
Bottom ..... *Louis Armstrong*
Peaceful Pearl ..... *Alberta Perkins*
Puck ..... *Butterfly McQueen*
First Pixie ..... *Vivian Dandridge*
Second Pixie ..... *Dorothy Dandridge*
Third Pixie ..... *Etta Dandridge*
Titania ..... *Maxine Sullivan*
Drummer Boy ..... *Sonny Payne*
Oberon ..... *Juan Hernandez*
Prologue (Quince) ..... *Jackie Mabley*
Pyramus (Bottom) ..... *L. Armstrong*
Thisbe (Flute) ..... *Oscar Polk*
Wall (Snout) ..... *Troy Brown*
Moon (Starveling) ..... *Nicodemus*
Lion (Snug) ..... *G. De La Fontaine*
Cupid ..... *Bill Bailey*

By WILLIAM G. NUNN
National Editor

NEW YORK, Dec. 7—"It's a million dollar cast, hamstrung by conventions, which refuses to allow them to 'act natural'."

If Erik Charell will allow his super cast of stars to be themselves, then "Swinging the Dream," which opened last Wednesday night on the boards of Radio City's Center theatre in his new version of "Midsummer Night's Dream," will have a long run.

For this new version, the producers have recruited one of the most imposing casts that any theatre could boast, headed by Louis Armstrong, Benny Goodman and Maxine Sullivan. There's nothing in the original Shakespearean play that can equal the specialties of the Benny Goodman sextet, paced by Lionel Hampton, Fletcher Henderson, Charlie Christian, Nick Fatool, Arthur Berstein and Goodman himself . . or Louis Armstrong and his golden horn, who never seems to have a chance to warm up. As Bottom, the famous Satchmo makes his Broadway stage debut but with the speaking parts of a fireman and blows his way with bell-clear notes, into the heart of Titania, portrayed by Maxine Sullivan.

Armstrong comes into his own as a legitimate actor. His naturalness adds to his greatness. And Armstrong, the actor, refuses to be miscast. He moves into his part and gives a commanding performance, holding the audience with his matchless wizardry on the trumpet.

Incidentally, Armstrong's name together with that of Miss Sullivan are all over the lights of gay Broadway, and now you can feel that the musical genius of the trumpeter is approaching the apex of

Scenes to New York's theater-goers. companiment of the singing chorus
ney cartoons; lovely from Walt Disney cartoons; was the last word.
exotic coloring by But had Mr. Charell allowed such
ws adding the color costumes with exotic superb artists as Jackie Mabley
by Agnes DeMille; Nicodemus and others to act natMurray and musical, instead of putting dull speakelssohn and Jimmie ing lines into their mouths, some
set off the perform- thing more lively would have been
e, who sings in her the result.
inimitable fashion
ancing, to the ac
a new career.
Miss Sullivan gives a commend
able performance, but it was Lione
Hampton and his vibraharp, with
24 mad-cap dancing jitterbugs from
Harlem, who really stopped the
opening night's proceedings.
Mr. Charell and Jean Rodney, his
associate, spared no expense in
making "Swinging the Dream" one
of the most colorful musical
travaganzas ever to be presented

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

Ethel Waters Is Superb In 'Mamba's Daughters

See Photo, Page 20

By DAVID W. KELLUM

Fifteen curtain calls and a packed house were Chicago's welcome to Ethel Waters who opened the fall theatrical season here Monday night in Dorothy and Du Bose Heyward's two act drama, "Mamba's Daughters," at the Grand Opera House.

For ten minutes Miss Waters stood modestly on the stage accepting the plaudits of the theatregoers. They cheered because this new Ethel Waters had turned in a matchless performance as "Hagar," the awkward size, dumb witted mother whose loyalty and devotion for her daughter was never shaken.

The reception accorded Miss Waters and members of the cast, was evidence that "Mamba's Daughter's" is here to stay not for weeks but months.

But even with the applause Miss Waters was worried about her first night performance. She showed signs of extreme nervousness back stage and said "I just won't be right until I have seen what the critics think of my play."

"Mamba's Daughters," staged by Guthrie McClintic, is the second of the Heywards' dramas of the Gullah type of Charleston, S. C. Unlike "Porgy" it does not have an all-race cast of characters.

There are several white players, outstanding among them being Robert Thomsen, "Saint Julien De [illegible] Wentworth," who owns the plantation on which Hagar lives and who pleads with Hagar's daughter "Lissa" to go straight for the good of a loyal and devoted mother.

Bryant Praised

Too much praise canont be given Willie Bryant, "Gilly Bluton" the villain who wronged Hagar's daughter. Strange as it may seem, the audience was so worked up over the manner in which "Gilly" abused "Lissa" that time and again his appearance on the stage was greeted with hisses.

Fredi Washington as "Lissa" turned in a perfect performance.

Sharing honors in the leading roles were Georgia Burke, as the shrewd old "Mamba," the mother of "Hagar." Alberta Hunter, famed singer, who recently returned from abroad, and J. Rosamond Johnson, the pastor in charge of the country church.

You should see "Mamba's Daughters."

ETHEL WATERS
In
"MAMBA'S DAUGHTERS"
Drama In Two Acts By
Dorothy and DuBose Heyward
Starring
Fredi Washington
Georgia Burke
Maude Russell
Robert Thomsen
Willie Bryant
J. Rosamond Johnson
Staged by Guthrie McClintic
Production designed by
Perry Watkins

The song, "Lonesome Walls," composed by Jerome Kern, from the lyric by DuBose Heyward

CHARACTERS
(In order of their appearance)

Mamba (Hagar's mother) ..... Georgia Burke
Policeman .....Vincent Copeland
Clerk of the Court ....John Kerr
Prosecuting Attorney ..... John O'Connor
St. Julian DeC. Wentworth ..... (Saint) .....Robert Thomsen
The Judge .....Barry Kelley
Hagar .....Ethel Waters
Davey (Saint's Asst.) ....Al Stokes
Ned .....Bradley Wilson
Mingo .....Louis Sharp
Drayton .....Canada Lee
Maum Vina (The Island Matriarch) .....Ethel Purnello
Ethel Purnello
Eva .....Edna Waters
Willie May .....Laura Vaughns
The Reverend Quintus Whaley .... J. Rosamond Johnson
Gilly Bluton .....Willie Bryant
Dolly (Ned's Wife)..Alberta Hunter
Lissa (as a child) ....Joyce Miller
Martha (Eva's daughter) ..... Rena Mitchell
Gardenia .....Maude Russell
Tony .....Jimmy Wright
Lissa (Hagar's daughter) ..... Fredi Washington

Cab Calloway To Take Cotton Club Revue On Tour

NEW YORK, Oct. (ANP)—Cab Calloway, his Royal Highness of Hi De Ho, has been booked for a nation-wide vaudeville tour with his Cotton club revue. Calloway and his organization have just completed a 14-month run at the world famous Cotton club.

Appearing with Cab's unit are the Three Chocolateers, well known comedy act; Sister Tharpe, sensational swinger of the spirituals; Tanya, exotic dancer; the Cab Jivers, orchestral quartet, soon to record for Vocalion; the Jumpin' Jivers, three boy-three girl dance act, and of course, Cab's 20-piece orchestra.

Calloway "broke in" the act with a four-day engagement at the State theatre, in Hartford, Conn. He followed on the heels of Glenn Miller, Artie Shaw, and Benny Goodman. It was assumed by persons well versed in show business that "Hartford was well milked." Opening on a Friday with the temperature hovering in the 80's and continuing until the following Monday, Calloway shattered the all-time house record by a wide margin. For the Sunday night show, it was estimated that 2,000 persons were turned away. The normal seating capacity is slightly in excess of 4,200.

Cab is now completing a tour of the Brandt circuit in the New York area. He broke the house record at the Flatbush theatre. At the time this is being written, he is well ahead of the record for the Windsor theatre, in the Bronx.

Irving Mills, Cab's manager, has scheduled him to appear in Akron, youngstown, Indianapolis, Milwaukee, Minneapolis, St. Louis, Chicago, Springfield, Mass., and other key cities.

On Negro Spiritual Hou



PROF. JAMES E. DORSEY
Head of the Musical Department of Lincoln University and his Philadelphia Chorus will broadcast on the Negro Spiritual Hour on Sunday afternoon at 4 o'clock over station WPEN. Prof. Dorsey is one of the most outstanding musical directors.

John O'Hara Harte, Public Relations Director of the Philadelphia Housing Authority is guest speaker.

The Negro Spiritual Hour is sponsored by the Liberal Credit Clothing Company, 712 Market street.

"Louis" Guest On Goodman Camel Show

Swing King Benny Goodman brought "Satchmo" Louis Armstrong to the NBC microphones Saturday night, 10.00-10.30P.M., EST, as guest star of the Camel Caravan show.

Armstrong is considered by critics as the greatest contemporary trumpeter in America. His style of trumpet playing has been imitated by many of today's younger instrumentalists.

In addition to Louis, Goodman's featured vocalist Louise Tobin and the Goodman Sextet including Fletcher Henderson at piano, Nic Fatool on drums, Lionel Hampton on vibraharp, Arthur Bernstein on bass; Charlie Christians on guitar, and Benny on clarinet.

Four Dance Creations That Died In Chicago's Cabaret Floor Shows

The 'Twisteroo,' 'Ziggie Walk,' 'Ducky Wucky' and 'Scallawag' Witnessed Short Lives—Failed to Get National Recognition.

By TED WATSON
(Staff Correspondent)

CHICAGO, Oct. 19—Bearing out the contention that floorshows, heavily laden with dancing, can kill any new individual dance creation, is much in evidence here, judging from the abridged existence of a quadruple of originations by leading Chicago producers and musicians whose ideas on such utes on the "Ziggie Walk" was exwere utterly sanguine.

This writer or any writer who viewed Leonard Reed's Twisteroo, Joe Johnson's Ziggie Walk, Clarence Weems' Scallawag and Sammy Dyer's Ducky Wucky can truthfully state that the specific revues in which the above creations were presented, were too heavy and crowded with oddities that pulled the attention away from the dances.

DUCKY WUCKY HIT

Sammy Dyer's "Ducky Wucky" was the only one of the four that was remembered after that show closed. This rhythm packed dance, taken out in full by the international famed team of Broomfield and Greeley, caught the eye of loop producers who in turn injected it or parts into their lines and other spots of their shows. New York heard of this dance and relished the chance to view it in action when several Chicago girls and scouts exposed its variances backstage and at several Gotham rehearsals. Charlie Dawn and Ralph Olsen on Hearst newspapers here, acclaimed "Ducky Wuck" tops.

The "Twisteroo," after a deluge of newspaper publicity and making its bow in a belated show ,was shelved with the complete musical score after a dismal six weeks' showing. The "Ziggie Walk," was of mediocre value, yet very fast and handled a musical score that was over-emphasized and too long. From the start to the finish of the "Ziggie Walk" show, fast and thunderous dancing prevailed.

The body of this show featured the dance that Joe Johnson thought Chicago and the entire theatrical circle throughout the middle west would be doing in short order. A strong finale going into 11 minperating. Four or five different types of dancing by the acts in this show and combining the hoofing done by the comedian, killed the "Ziggie Walk."

The 'Scallawag," an orgination by (Goon) Jackson, saxist with Kolex's unit now playing Club 65, was adapted and put into the show by Clarence Weems, the producer. During the first few weeks patrons and downtown scouts were Scallawaging" . . but for the same reason as on the Ziggie Walk," bountiful dancing and the floor show itself stole the honors, while the "Scallawag," being featured in the finale, was suddenly forgotten. None of these creations were ever seen on the vodvil stage and as a result died in cabaret floor shows.

Theatrical Magazine, 'Down Beat,' Probes Delicate Race Issue

(Reprinted from 'Downbeat')

"No! Definitely No!" said many leaders and sidemen.

"But why?" asked DOWN BEAT'S reporters. "It's professional suicide" said one, "but don't quote me. It's not air for Negroes to replace white musicians when there s so much unemployment." "The Union should forbid t!" said another.

"It will break down race lines," said a third. "But in music and art we thought there were no race lines," interposed DOWN BEAT'S reporter. "Of course there aren't," replied the musician, "but dance music is a business, not an art. And we've got to make a living!"

Southern musicians were unanimous in denouncing it as a bad idea, full of trouble. "The north has spoiled the Negro and success has made him insolent and overbearing!"

"I wouldn't have a Negro in my band," said another, "for the simple reason that the musical ideas of the Negro and white are too far apart for the best results. But I'll be damned if I'll tell anyone what to do. If Benny wants 'em, Benny can have em."

"It's too bad," reflected one leader, "that this question can't be decided on pure musical ability. The Negro has exceptional musical ability but unfortunately for him, there are social overtones involved which, although he is not to blame, still work against him.

"White people do not want to mix socially with Negroes. It's not a question of equality, it's a matter of privacy. And any uninvited trespassing of it is bitterly resented. There have been many instances of Negro musicians making overtures to white women in the cafes they were playing. That alone is enough to incense a white man against the colored race. But in an atmosphere of drinking, where normal restraints are gone—it's murder.

"You see, and it's too bad too, but music ability has damn little to do with it."

Another leader who had guts enough to express himself, but not to be quoted said, "When a Negro enters a

if promoting honest discussions about debatable
an bring those issues into an atmosphere of
d take," reasonableness, and impartiality, DOWN
ill certainly open its columns.
hing sure, we want to see a square deal. And any
n, no matter what his race, his color, or his creed
d to that.

And if p
issues can
"give and ta
BEAT will c
One thing
American,
the box office will always tell us what the answer wi
be."

And so they go!

Free expression of opinion—WHATEVER IT IS! in free
America! Criticism, whether it be good or bad—WITH
OUT FEAR OF ARREST OR PUNISHMENT.

The only regrettable thing confronted when the ques-
tion was asked, "Should Negro Musicians Play in White
Bands?" was the desire by most of the musicians who
were critics NOT TO BE QUOTED.

If a man has a serious conviction that something is
wrong or not good, HE SHOULD HAVE THE COURAGE
TO EXPRESS THAT CONVICTION PUBLICLY.

Those musicians who either approved of Benny Good-
man's using Negro musicians or could see no harm in it,
certainly did not mind being quoted.

Whether it is good or bad, in its final analysis, the
editors of DOWN BEAT frankly do not know. They are
trying to encourage musicians to **think** about it instead of
feeling about it.

SWINGS' DREAM



Louis Armstrong, featured with Maxine Sullivan and Benny Goodman in "Swingin' the Dream," a musical variation of Shakespeare's "A Midsummer Night's Dream" which Erik Charell, in association with Jean Rodney Presents at the Center Theatre.

THEATRICAL -1939
INDIVIDUAL TROUPES, ETC.

Story Of Backwoodsman From Iowa Typical Of Ruse Of Chicago Negro

By W. H. A. MOORE

I don't care a tinker's cussing what anyone says, in the other direction of the matter, I get a deal of satisfaction in watching a man grow tall in the estimations of his fellows. In the same breath I am cleanly aware that success may be only distantly related to achievement. Often it is quite a trick to determine whether a man's life tends to the ephemeral lusters of success or whether it plods its way to the firmer built housings of substantial achievement.

A man never stands still, spiritually. He goes forward or he steps backward. Men rise or fall on stepping stones of their living selves to higher or to lower things. Ah, there I go to preaching. And yet how am I going to tell you, gentle reader, something of the why Leon Motts goes up in the minds of his fellows and never comes down?

My mind runs, literally, back to a morning of the times when I was lending my feeble efforts to the upbuilding of the Pekin theatre. Nettie Lewis—one of the great soubrettes of the American musical comedy stage—was giving an inimitable rendering of "My Love is in De Sky Wid De Moon," a Negro love ditty with a musical setting composed by Will Marion Cook. It was the morning after a memorable night—Henry G. Wells had graced the occasion with his presence and the dainty Nettie sang the little ditty with a freshened abandon and fervor that lifted the noted Englishman to his feet fully imbued with the wave of heartiest approval which swept alike all through the overflowing pit and gallery of the gaily decorated theatre—when I responded to a light tapping on the office with a rather gruff "Come in," because I was up to my very ears with work. The door opened slowly and I thought rather slyly I thought at the time, and there stood in my august presence the well knit and happily poised figure of LEON MOTTS.

"I beg your pardon," he said quietly in the modulated tones of a well trained voice, "but I came in to congratulate you on the big success and hit Nettie Lewis made of the Moore and Will Cook's song last night."

'Many thanks," I blushingly replied, !"sit down and let's talk this thing over," pleased to the very tips of my nervously racked toes and fingers.

I have never spent a more pleasant and profitable hour with anybody I can bring to mind at this moment. I found myself held to my chair by the clinging presence of a charming and irresistibly inquisitive young spirit filled to the very brim of its seeking for something of the knowledge attached to the workings of the world of the theater.

After he had left the room I said to myself, "Here is the fellow who is going to rise on the stepping stones of his living self to a world of worthwhile strivings."

In the course of a short period of time I learned that young Motts had come to Chicago from somewhere in the backwoods of the state of Iowa to seek experience in the widened spheres of the tougher ranges of big city life. I had no misgivings that he would do other than meet the stirring situations of the rawest big city life in all America with the upstanding intelligence of a wisely curious character of vision and soundly directed life purpose. In other world I knew he wouldn't stand still.

There are many colors in the coat of the life of Chicago. As many colors as there are quarter tones in the disharmonies and disheveled candences of the "Memphis Blues." And yet, somehow, there is the spirit of charm in the song. While there is something of the tempers of sheer ugliness in the waywardness of its flowings there is also much of the power of life truth in the lavish sprawlings and spread of primitive yearnings for light. One must not forget that the colors in the coats of life are but replicas of the deepened colorings in the murmurings of song.

Oddly enough, the African element in American life has taken on not much more than skin deep pursuings of the misshapen strivings of the Republic to attain the level heights of whatever is to be found within the living spirit of the social aims to live DEMOCRACY. There is plaint in its hopings but there is also laughter in its voicings of life. There are plain evidences of a failure to aptly comprehend the significances of social responsibility, but, on the other hand, there is a compensating responsiveness to the promptings of social sympathies as well as the presence, in its wish to live, of an ever strengthening loyalty to the flag it will fight to defend and the land it has learned to call its own.

It is in this almost tragic struggle of the breed to reach and hold fast to the spiritual stresses of American life that men of the Leon Motts type have been thrown to live and strive to the end that humans of whatever breed or social feeling shall finally know what Democracy is and means.

I have sat by the cradle of this effort to rise, socially. I know something of the weight of the load that has menacingly come to the social shoulders of Leon Motts in his persisting efforts to attain a worthwhile place in the sunlight of Chicago's bustling life. There are the low and high notes in the trumpeting song. The life inheritances come out of the deep, dark shadows of as foreboding a feeling for life as one would wish to escape. When one comes face to face with the material urgings of present-day life there comes to mind the value we must be bound to put on the effort of Leon Motts to find a firm footing in the work of making the city of Chicago one of the truly great cities of the nation.

Personally I think it is part and parcel of the Motts' blood to do things out of the ordinary way of effort. The late "Bob" Motts was the uncle of Leon Motts. "Bob" had the tremendously big idea of creating a "Negro Theater." In another part of this writing I speak of Henry G. Wells, the noted British writer, giving vent to a rousing burst of enthusiasm sitting out a performance at the Pekin theatre in which Nettie Lewis, Charlie Gilpin, Ada Banks, as handsome a woman as ever breathed the breath of life, as Mr. Wells avowed to me at the end of the "wonderful night." Harrison Stewart and others the memory of whose names slips by me for the passing moment.

It was the color and movement of that memorable night which brought the younger Motts to my office door the next morning, modestly voicing the pleasure that had thrilled him during the acting and singing of Nettie Lewis. I have often given thought to a deep regret that the old Pekin remains with me only as a dream, a dream though of surpassing richness and roundness of truest beauty. But what clings closest to me at this moment, as I look back over the ranges of the years that are now behind me, is a loving sorrow that that remarkable prompting of the "Motts" spirit remains with all of us only in the dinge and misery of the trappings of a grey and musty police court room.

I verily believe that the newer life spirit which is now moving fast toward the reaches of a stronger life course in the struggle of the African element of the nation to achieve the social ends of a democratic social philosophy of living came into being when "Bob" Motts breathed into the nostrils of the Pekin theatre the will to be and the power of doing. "Blood will tell!" Yes, that is what I have been driving at all the while I have been sitting here trying my very best to get that something out of my thinking which would explain, in a measure of surety, why Leon Motts stands so clearly defined in our midst as one of the more progressive figures in the broadening essences of the presence of our people in the "Windiest City" of the land.

At the bottom of things, Chicagoan, there is the substantialness of sound social growing. It is the up and away from a course of endeavorng which seriously threatened, at one time, to set up in the very center of Chicago life a low caste system of social range that must have brought great social harm and hindrance to the sound growth of the city itself. This upward growth, on the surface, may seem to be slow growth. But its roots are growing deep. On every street, in every alley the sounds and calls of the newer social and economic urges are daily ringing in the ears of Chicago regardless of race, color or creed. Chicago's African element is truly "going places."

Of course, this is no time to stand still and crow about what we have done in the ways of taking a firmer hold on the stronger life of this great commonwealth. An old African song sings, "The stones are very hard." Certainly they are, but look what a feast of good things lie spread out at the end of the road. There is no soft road to Timbuctoo. Too often seven comes at the wrong throw of the dice. The dollar that sticks is the dollar that has been earned by the dint of hard work. This is why the progressive men of this day and time are fast turning to the joy of earning money.

Chicago, herself, is very busy building. This fever for building is about to heat the warm blood of her African contingent to the boiling point of well-directed effort. We are very liable to shout loudly for the right to have. I sometimes imagine it would be well for us if we strengthened our will to do. There are no monkeys throwing coconuts from tall trees in any section of the great American Republic. Men work for their coconuts in this land of the free and home of the brave.

In the light of subsequent events I am inclined to date the birth of the new feeling for life among the folks of our group here in Chicago on the morning that Leon Motts came into my presence at the old Pekin theatre and during the course of a brief though animated chat, avowed that he had come to the city to finally go into some kind of business. "I don't know how I'm going to begin," he had said severa

times, "but Uncle Bob has put i
into my head that Chicago is th
best field in the country to buil
up some kind of business, and
believe me, I'm going to make
start."

Some up and down in the mouth
years have passed since that inter
esting morning. Many ventures o
worthwhile business efforts have
come into view and passed on t
seeming nothingness, but the spiri
of legitimate enterprise has some
how kept alive and now we are
beginning to see that a new busi
ness spirit has grasped us with a
hearty vengeance and the new day
has really begun.

The "any means to an end" has
gone from us most certainly. The
"Motts" determination to build up
rather than down is bringing to
light the largest variety of business
effort that Chicago has ever been
blessed to know. I am getting a
big "kick" out of seeing Leon Motts
keeping his word that he was going
to be among the men who would
dedicate their lives to the creation
and maintenance of sound business
enterprises in our midst. While he
is only one of the goodly young-
sters who have been and are branch-
ing out into the more progressive
fields of business I am wholly in-
clined to declare that he was really
the first who gave me my earliest
sight of what is now fast becoming
a very general situation of what is
giving lasting good character to the
ebbing and flowing of the social and
economic growth of the colored peo-
ple's presence in this now busiest
city in the country.

There are always moments that
come to a man in the course of a
lifetime which stick with him in
the radiance of the pleasant color-
ings of more than good fortune. In
this instance my mind runs unhesi-
tatingly back to what to me is a
memorable morning when a young-
ster from the backwoods of the
hardy settlement of Iowa came to
me expressing a lusty bent of mind
which declared it was going to make
a firm place for itself in the work
which was beginning to rear its
head high for the final good of the
Race and the prosperity of dear old
Chicago. The "I WILL" spirit of
Leon Motts and his ilk is here to
stay and work.

Thousands Never Get a Chance, Says Gifted Alberta Hunter

Negro Actress Describes Fight On Discrimination

By Richard Randall

Negro actors are more than actors.

They are also spokesmen for that America which struggles desperately to assert itself on the plantations of Alabama and in the teeming slums of Chicago's South Side.

So did Alberta Hunter, who plays the part of the "bad girl" in "Mamba's Daughters," now playing at the Grand Opera House in Chicago, define the role of the Negro footlight performer.

Daughter of poor Negroes in Memphis whose Beale Street gave jazz to America, Miss Hunter is not fooled by the flattering attention shown Negro actors in the press.

"For every Negro who reaches the top in the face of all the rank discrimination in the commercial theatre," she declared, "thousands of other gifted Negroes never have a chance. Their folk songs, so eloquently picturing the deep stirring of all my brothers, are made and sung by men whom society makes appendages to a mule and plow. The songs eventually die without ever being recorded, and if they are recorded, then some song promoter gets the credit for composing them and the cash for selling them.

"There are better singers unadvertised and unknown down in the cornfields than all of us," said the slim young woman who began her career by singing in Chicago night clubs, and who returned to America, from a successful engagement in London, to play in "Mamba's Daughters."

"There is only one way," she emphasized, "to give talented Negroes their chance. That is to better the present conditions which keep 14,000,000 colored citizens both from earning their daily bread and from making their full contribution to American culture. And bettering conditions means putting up a fight, along with the millions of progressive people, against any injustice to any racial groups."

When Unions Discriminate

Miss Hunter was not talking for effect when she made this clear-cut declaration. When the "Mamba's Daughters" cast came to town, she dropped into a restaurant near the Grand Opera House for a sandwich and cup of coffee. When the management told her that it did not serve Negroes, the young actress parked herself at a table and declared that she would not leave until she had been served.

"And did I get service," she smiled. "They brought me food immediately, and they didn't dare try the old gag of making a Negro pay three prices for his order."

Like that other great American, Marian Anderson, with whom she shared an apartment in London, Miss Hunter believes that Negroes must be organized to obtain their deserved places in American society.

"Some unions," she declared, "are in very bad odor among my people because they deny admission to workers whose skins are black. As a result, there is still some sentiment against unionism on the part of many of my people who are still uninformed.

Opposes Entry Into War

"But I understand that the CIO has put millions of extra dollars into the pockets of Negro workers, that is enabling thousands of my people who had never known even the most ordinary comforts to obtain the security of homes for themselves and their children. The younger Negroes, workers like their fathers and grandfathers, cannot help but be affected by this force which is becoming a dramatic fulfillment of so much sought by our people during this long night of existence in America."

A woman whose sensitivity to cruelty is a reflection of the cruelty which she has seen inflicted upon her people, Miss Hunter hates the present war and the idea of America entering it.

"Why should people go out and hack each other to pieces over something called a 'cause' but which boiled down means nothing to the plain people—and particularly to the Negro people? she said scornfully. "Why should my kin in particular have anything to do with it when they are lynched in Georgia and worked to death for taxes in Dahomey?"

"We Negroes have developed a sixth sense about talk of going to war for democracy," Miss Hunter remarked, "because the only democracy we have ever known is that which we have established through bitter conflict, and we have had to keep on fighting to keep whatever little measure we have won.

"So long as one Negro is denied the right to vote in Texas for lack of a poll tax, no other Negro should feel any obligation to fight for a 'cause' which takes his life and gives him no liberty."

'John Henry,' Starring Paul Robeson, Opens Here Monday

Daily Worker - 12-8-39 - New York City

With Paul Robeson and the "John Henry" company of sixty ready for dress rehearsals, Sam Byrd will transfer activity on the production from Broadway to Philadelphia today. The world premiere of this new play with music by Roark Bradford and Jacques Wolfe has been set for the Erlanger Theatre there next Monday December 11, beginning a pre-Broadway road tour of four weeks before the New York opening at the Forty-fourth St. Theatre on Wednesday evening, January 10, immediately after the limited engagement of Maurice Evans in "Hamlet."

The settings designed by Albert Johnson for the play's scenes on the lower Mississippi have already been shipped to Philadelphia where they are being hung and lighted. The entire company in charge of Anthony Brown, who has staged the production for Byrd, leaves this morning for dress rehearsals today, tomorrow and Sunday.

Heading the cast supporting Paul Robeson in the title role will be Alexander Gray, well-known on screen, stage and radio, in the role of Billie Bob Russell, the only white role in the play; and Ruby Elzy remembered from "Porgy and Bess," in the role of Julie Anne. Others prominent in the company include Myra Johnson as Poor Selma with her Stingaree, Joe Attles as Bad Stacker Lee, Joshua White as Blind Lemon, J. De Witt Spencer as Mink Eye, Musa Williams of Ruby, Minto Cato as Old Aunt Dinah, Robert Harvey as Hell Buster, James Lightfoot, Maude Simmons and many others. A singing chorus of fifty has been trained under Leonard de Paur.

THEATRICAL-1939
INDIVIDUAL TROUPES, ETC.

ROCHESTER SIGNS AGAIN WITH BENNY.

Chicago,Sept. 7. According to a release from the Chicago studios of the National Broadcasting Co., Eddie 'Rochester' Anderson, Jack Benny's unpredictable yalet, will do his best to iantagonize his employer once again when the Benny gang returns to the NBC-Red network on Sunday, October 8.

The vexatious household retainer of Jack's radio family considered to be a comedy find of 1938-'39, is on a personal appearance tour in major eastern cities at present in company with Betty Brable and Frankie Master's band. He will continue the tour until recalled by Jack for radio duty.

Appearing on the heels of "Man About Town," the picture in which he lent such brilliant support to Benny 'Rochester' had an unprecedented two-week run at the Los Angeles Paramount, and has been breaking records in several spots on his tour.

On October 9, the day after the Benny troupe returns to the air, 'Rochester' will begin a 35-week motion picture contract with Paramount. His first assignment will be in Jack's new picture, tentatively titled, "Buck Benny Rides Again".

Pittsburgh Courier. Pittsburgh, Pa.
September 7, 1939

It'll Be Fletcher Henderson As Regular Pianist and Arranger With Outfit—He's With the Band Whenever It Swings Out.

NEW YORK, Sept. 21.—The talk and stories which got started from somewhere the latter part of last month that Benny Goodman would add piano playing Clarence Profit to the colored contingent of his orchestra were labeled false by Goodman himself in an interview with this department last week.

According to the okay king of swing, the statement that Profit would be added to his aggregation did not come from him. Said he, "In making this statement I'm not doing so to cast any reflections on Mr. Profit's ability as an artist, but I already have a colored piano player who plays regularly with my band, so what would I do with another one. With me it has never been a case of color, but talent, and if a colored man has more talent than a white, then I want that man. Even now some people are beginning to call the Goodman band anti-white and some say that I'm using the colored boys for personal gain. Well let them, but with it all they always say Goodman has a great band and as I am out to sell music, I want the best salesmen, white or colored."

Performing with the Goodman crew for the first time in this city since being discovered in Oklahoma by John Hammond, Charlie Christian the sensational guitarist sent jitterbugs by the thousands last Tuesday during a three band concert at the Manhattan Casino on 34th street next to the Hotel New Yorker. Like Lionel Hampton who doubles on the drums and the vibes, Christian becomes another regular feature with the Goodman crew. Fletcher Henderson who also arranges for the outfit still sits in the piano spot as a regular man and is the only colored member on the scene at all times when the band is swinging.

Band Has Solid Booking Through March of 1940

9-23-'39

NEW YORK—It is obvious but true that the popularity of an orchestra, like any commodity, can be gauged by but one attribute—public demand.

Judging by what has transpired in the past fortnight, it becomes apparent that Jimmie Lunceford's orchestra well rates the title of America's foremost swing orchestra.

When the war started it left Lunceford high and dry as far as bookings were concerned, for at the outbreak of hostilities Jimmie was poised to take off on a Continental concert tour of almost three months duration. Consequently Lunceford's manager had not endeavored to fill in immediate bookings.

Three days before hostilities actually broke out, Lunceford decided not to sail. At that time he had not a single American booking. Today the band is booked solid until October 15, and from that date on there are but a few gaps in a schedule almost completely filled up into New Year's week of 1940, plus a tour of the Inter-State theatre time, Texas, starting Feb. 1940.

The band gets into the swing on Sept. 17 in a date at the Renaissance Casino, and thereafter without a single day's letup the orchestra plays dates through Virginia, North and South Carolina, Florida, Georgia, Alabama, Tennessee: thence back to Virginia, District of Columbia, Delaware, New York, Connecticut, West Virginia, Pennsylvania, concluding the breath-taking pace in Cleveland, Ohio, on October 15. A schedule of these engagements appears below.

OTHER PLAYING DATES

Other dates for which the orchestra has been engaged include the week of October 27 at the Earle Theatre, Philadelphia; week of December 1 at Shea's Theatre, Buffalo, New York; December 8 thru 11th, the State Theatre, Hartford, Conn.

Thereafter follows the band's sixth consecutive anniversary playing the famed Christmas eve dance at the Renaissance Casino in Harlem, New York; the band's sixth consecutive date on Christmas night at the Fleischman Auditorium in Philadelphia; and New Year's week playing the Apollo Theatre in Harlem.

Beginning February 2, Lunceford's orchestra will play four weeks of vaudeville over the Texas Inter-State circuit time, in Dallas, San Antonio, Houston and Austin. To cap the climax, Lunceford's manager is now filling in a schedule of eight to ten weeks duration for a California tour, starting the first week in March of 1940.

JIMMIF LUNCEFORD'S ROUTE

September 17—Renaissance Casino, Harlem, New York City; 18—Palais Royale Casino, Norfolk, Va.; 19—Recreation Center, Petersburg, Va.; 20—Armory, Greenville, N. C.; 21—Armory, Charlotte, N. C.; 22—Township Auditorium, Columbia, S. C.; 24—Cleveland Hall, Greenville, S. C.; 25—K. of P. Auditorium, Jacksonville, Fla.; 26—Riverside Beach, Charleston, S. C.; 27—City Auditorium, Macon, Ga.; 28—Armory, Albany, Ga.; 29—Frazier's Park, Auburn, Ala.; 30—City Auditorium, Birmingham, Ala.

October 1—Armory, Tuscaloosa, Ala.; 2—K. of P. Auditorium, Birmingham, Ala.; 3—Armory, Knoxville, Tenn.; 4—City Auditorium, Roanoke, Va.; 5—Lincoln Colonades, Washington, D. C.; 6—Odd Fellows Hall, Wilmington, Del.; 7—Arcade Ballroom, Brooklyn, N. Y.; 8—New Haven Arena, New Haven, Conn.; 9—Armory, Martinsburg, W. Va.; 10—Savory Ballroom, Pittsburgh, Pa.; 11—Ogden Ballroom, Columbus, Ohio; 12—Greystone Ballroom, Cincinnati, Ohio; 13—Armory, Charleston, W. Va.; 14—Armory, Charleston, W. Va.; 15—Trianon Ballroom, Cleveland, Ohio.

American Tour Replaces Trip Across Pond

Louis Armstrong Admits He's Worth Over $100,000

Says Joe Glaser Saved that Much for Him Out of Movie Work Alone, in Interesting Interview with Malcolm Johnson.

NEW YORK, Nov. 22.—The man of many titles, "Old Satchmo," "King of the Trumpet," "Rev. Satchelmouth," et cetera, et cetera, has now been dubbed with a new one by Malcolm Johnson, New York Sun columnist.

In a recent interview with Armstrong, the writer refers to him as "A Chocolate Gabriel Over Broadway." The interview took place in a corner of the Cotton Club where, as Johnson says, "Bit by bit, we got the story."

In his story, Armstrong told Johnson how he was left fatherless at the age of 6 and was forced to earn money to replenish the meagre family larder by "selling charcoal in the restaurants of New Orlans."

"He came up the hard way," Johnson says of Armstrong. "Armstrong was a waif of the Louisiana bayou country, a ragamuffin of the Creole district of the New Orleans of a lush yesterday."

From such a beginning he rose to become the favorite of the crown heads of Europe. Armstrongs European experiences were made possibe through his own folly and the fact that here in his own country he had become involved with too many agents.

"With characteristic lack of business sense, Louis had put his signature on contracts with three different agents, and almost before he knew it he was penniless again and working for the 10 per centers," the interview states.

Armstrong then fled to Europe and "waited until the statue of limitations would make him a free agent. In Paris he met Joe Glaser who talked to him like a Dutch uncle."

Louis, now under the personal management of Glaser says. "Today he is a rich man." According to the interview, Glaser has managed to save $100,000 out of Armstrong's movie work alone.

What is perhaps known to few of "Satchmo's" fans, is the fact that his "iron lip" has been blowing notes out of a horn for 20 years and it has been operated on three times. Several times Louie was told that he would never play a trumpet again, but today he is recognized as the leading trumpet player in this country. All this was revealed in that "early morning" chat with Malcolm Johnson.

Louie also told the interviewer why he refused to play a role in the show "Young Man With A Horn." Thoughts of "playing in a dead man's show" went entirely against the Armstrong grain. The play is written about the "late Bix Beiderbecke, Whiteman's great trumpet player, who died about 10 years ago."

Artie Shaw Likely To Have Mixed Band

'King' Of Clarinet Players Hopes To Smash Race Prejudice

By MAJOR ROBINSON

NEW YORK, Dec. 1—Although Artie Shaw, the white swingmaster, has abdicated his throne and is now somewhere in the country taking a much needed rest, it was learned from authentic sources that he anticipates coming back into musical circles with an idea which he has harbored for many months.

This time he will form a small aggregation composed of musicians of both races and make a definite bid to smash racial prejudice in the leading hotels and on the commercial radio programs.

This will not make the first attempt that Shaw has made to use Race members in the entertaining field. Last year he hired Billie Holliday, vocalist with his band and in that position she drew favorable comment from air audiences and patrons of the Lincoln hotel where the orchestra was filling an engagement.

However, due to some misunderstanding on the part of the parties concerned, Miss Holiday was let out of the job. Her singing contracts to record with one recording company, while Shaw and his orchestra recorded with another is generally said to be the cause of it all.

Spoke to Managers

Shaw, it is said, was generally of the opinion that a few good Race musicians would fulfill his idea of a perfect band and spoke of his brain-child to his managers, who are said to have promptly "nixed" it.

He pointed out to them the case of Benny Goodman, Lionel Hampton, Charles Christian, Fletcher Henderson and Teddy Wilson, now heading his own band. If Goodman could successfully use them why couldn't he, was his main argument. As a result of their consistent "No's" a break-up came and he's said to have gone away to rest for a few weeks and to work on his dreams which he'll soon make a reality.

First Lady Heads List of Notables Attending Gala Premiere of "The Swing Mikado"



Mrs. Franklin D. Roosevelt, the First Lady of the Land, was among the notables attending the gala premiere of "The Swing Mikado" at the New Yorker Theater in New York City on Wednesday night, March 1. Shown in the photo, from left to right are: Florence Kerr, assistant WPA administrator; Colonel Harrington, WPA administrator; Mrs. Roosevelt; Harry Minturn, director of the WPA Federal Theatre Project of Illinois, and producer of "The Swing Mikado"; Gladys Boucree, who plays the part of Yum Yum; Mayor Fiorello LaGuardia of New York City; Herman Green who plays the part of Ko Ko. Members of the cast are shown in the background. "The Swing Mikado" is a sell-out for the next three weeks and the box office at the New Yorker has increased its staff from three to five men to handle an advance sale that is smashing all records for WPA Theatre project offerings.

THE GO TO TOWN, BUT

THERE IS UNANIMOUS agreement among critics and audience alike that the large cast of "The Swing Mikado", W. P. A. production of the Gilbert and Sullivan "Mikado", goes to town at the New Yorker Theatre. The Chicago company has taken the city by storm and the performance is the talk of the town.

But, as much as we enjoyed the show, as much as we enjoyed the triumph of this Negro cast, we still are more than a little sorry that the Chicago company did not remain in Chicago rather than coming here to beat private interests in presentation of this hit. We are sorry for several reasons; first that the W.P.A. should definitely go into big time competition against private interests and secondly because the W.P.A. production is so good that it may cause the private interests to abandon plans to sponsor the production here.

And so a temporary triumph may do more harm than good and the very purpose of the W.P.A. theatre project may be defeated for the W.P.A. theatre project was created essentially to put unemployed actors to work in a subsidized theatre without having to worry about the financial end. Now when the W.P.A. decides to compete against private interests which plan to present a similar play, it not only does itself harm but it also runs the risk of being responsible for increased unemployment among actors.

We have no prejudice against the W.P.A. theatre; we've enjoyed many of its productions and believe that it has filled a definite want in the community besides being the livelihood of numerous actors. But private interests pay so much more for the same type of work that those on the WPA would gladly give up their WPA status for work in the legimitate theatre.

It would have been far better for local actors to have presented the "Swing Mikado" thereby earning good salaries than for the W.P.A. to send an entire cast from a success a thousand miles away merely to show that the W.P.A. has a hit and that its cast

is good.

If private interests should give up the plan to also present the "Swing Mikado", some hundred actors and their dependents can blame it on the W.P.A. And if these plans are abandoned, the criticism that will fall on the W.P.A. will more than offset the praise for the excellent production it has.

First Lady Embraced Her



So thrilled was Mrs. F. D. Roosevelt by the sterling performance of Ethel Waters in the play "Mamba's Daughters," she went back stage after the show and after congratulating the actress affectionately wrapped her arm about Miss Waters' shoulders. Accompanying Mrs. Roosevelt were Helen Hayes, America's number one actress, and Charles MacArthur, celebrated playwright.

"SWING MIKADO" BECOMSE INSTANT HIT

The "Swing Mikado" is a sell-out for the next three weeks and the box offices at the New Yorker Theatre, where the Chicago Federal Theatre production is playing, has increased its staff from three to five men to handle an advance sale that is smashing all records for project offerings.

The present supply of tickets is already exhausted. Early next week a new order of tickets will be at the box office to take care of the demand through April. On March 15 tickets for an advance sale of 12 weeks will be delivered to the New Yorker.

The unprecedented demand for tickets for the "Swing Mikado" also has given jobs to 10 additional telephone operators, assigned to the New Yorker this morning to handle the flood of telephone calls coming into the theatre.

The box office opened Monday noon, February 28. Twenty-four hours later, with the opening still a day away, the project know the "Swing Mikado" was a hit, with every seat in the house sold for the ensuing week.

The instantaneous success of the "1939 version of the Gilbert and Sullivan Mikado" gives the Federal Theatre two current productions playing to capacity houses. "Pinocchio," now at the Ritz Theatre, reported a sell-out every day last week.

Ethel Waters' Rise Saga of the Theatre

NEW YORK—Born of humble surroundings, few, if any, of the present day stars, who have transcended the hard life of reaching the top, are as much headline news as Ethel Waters.

A brief resume of her early life and struggles is ample material for a thrilling novel.

Nearing 40, Miss Waters is being hailed as the greatest colored actress of the day, and holds the distinction of being the first of her race to capture the imagination of Broadway as a star. This she did in "Mamba's Daughters."

A brief resume of her life reveals that:

Ten years ago, Ethel Waters went into bankruptcy. She owed $143,812 and had assets of $40. Today she is front page news in the role of Hagar in the play "Mamba's Daughters."

Miss Waters has come a long way in a decade. She is one of her race's leading entertainers, and has had her share in making successes of such Broadway shows as "Blackbirds" and "At Home Abroad."

STARTED WORK AT 14

She was born in Chester, Pa., on October 31, 1900. Her mother was 14. Ethel was reared by her grandma. When she was 14 she started to work—scrubbing stairs, acting as a child's nurse, chambermaid, waitress and cook. She got $1.35 a day. She says she went through college—Swarthmore—in two weeks—cleaning.

She needed more money. She liked to sing, and finaly landed a cabaret job in Baltimore at $9 a week. Gradually she worked her way to New York's Harlem and the cellar cabarets.

The singer never took a singing lesson in her life. She can't play an instrument or read music. But she could entertain the folks out front, and she did. Still, she didn't make money enough.

MARRIES EARL DANCER

At that time people thought she was married to a colored entertainer, Earl Dancer. She weighed 217 pounds then. In six months she reduced to 165. Then Clyde Matthews came along. She married him, then Eddie Mallory.

As her star rose she appeared in Carnegie Hall. She decided she wanted to do a serious piece of acting. She craved the part of Hagar in Du Bose Heyward's play "Mamba's Daughters." She got it. She can noever hear applause, but she got twelve curtain calls. "Ah jes' bawled!" she says.

THEATRICAL-1939
INDIVIDUAL TROUPES, ETC.

TODAY'S HARLEM REVUE FEATURE

Lew Leslie's New Show Draws Faint Praise From Critic

BY MARK BARRON

NEW YORK, Feb. 15—(AP)—For 17 years Lew Leslie has bobbed up at odd intervals on Broadway with his Negro revues and now he returns with a new edition of "Blackbirds" which is largely a musical commentary upon present day life in New York's Harlem.

What this "Blackbirds" sadly lacks, and what may explain the extraordinary success of past editions, is that Producer Leslie hasn't found another Florence Mills, Ethel Waters or Bill Robinson. Such stars were the spark plugs which produced bolts of excitement to lift similar editions in previous seasons into the hit class. This new sepia merry-go-round has several good performers, but there isn't one who can reach the heights of "Mamba's Daughters" Waters or "Bojangles" Robinson.

There is a hilarious burlesque of Father Divine and his "Peace It's Wonderful" angels at their Krum Elbow Paradise. Father Divine is portrayed as a shoutin' preacher with his white frock bedecked with golden dollar signs. As he sings the glories of his "kingdom," a choir around him chants their dismay at the news that "Faithful Mary is seceding to start a competitive "heaven."

Where the revue famishes for individual star performers it does provide two or three exciting numbers when the choral effects of J. Rosamond Johnson's singers are used. In one they do "Rhapsody in Blue" with opera atmosphere, and in the other they manage a tabloid operetta of "Frankie and Johnnie." The latter is somewhat confused in that they have Johnnie shooting Frankie instead of the other way round as it happened in the original song.

But, these two numbers—both new renditions of familiar tunes—stand out as the best music in the show, the score of which was produced by a dozen assorted composers.

Lena Horne, a comely colored girl recruited from Harlem night clubs, did best with the new music with such songs as "You're So Indifferent" and "Thursday Is My Night Out." More than anyone in the revue she gave it a new startling effect that it needed in the absence of such dependables as Ethel Waters and Bill Robinson. Withal, she finished merely as an intriguing singer, but not yet of star matrial.

Another puzzling facet of this "Blackbirds" is that it offers only a thin slice of Negro comedy, whereas it heretofore has been offering an overabundance of such type of humor. It has the services of Hamtree Harrington, ordinarily a dependable comedian, but he has little material and mostly fragile gags with which to work.

The one sketch in which the comedians really get some laughs is when four Harlem backroom habitues attempt to play a game of contract bridge, but with one rugged individualist under the impression that they are still playing their usual game of stud poker.

It is only when the players go into their songs and dances that the revue doesn't lag. And it has a squadron of agile lindy hoppers and rug cutters to get in the groove and stay there. It also has a song called "Shake Your Bluesies With Dancing Shoesies."

NEGRO ACTORS PROMMINENT IN FOUR FEDERAL THEATRE HITS

The WPA Federal Theatre Project's 1939 season seems almost to have been planned especially for the Negro actor, for out of its five current productions Negro actors appear in all but one "Awake and Sing," which is done in Yiddish.

Androcles and Linn, now in its fourth month at the Lafayette Theatre in Harlem, is an all- Negro production with a cast of 75. The Shavian drama proably has the largest number of out standing Negro actors ever to be assembled in any one Federal Theatre production. Edna Thomas, who played Lady Macbeth in the WPA's sensational "Macbeth" three seasons ago, portrays the role of Lavinina. Daniel Haynes, well-known stage, radio and screen artist, plays Ferrovius. Arthur Wilson, a popular Negro actor since 1915, portrays the meek, animal-loving Androcles. His wife Mogeara, is played by Hilda Offley, an orignial member of the famous Lafayette players. Thomas Mosely, acclaimed one of the best character actors on the American stage, takes the part of a Centurion. Otheer well-known names among this large rast are Lional Monagas, Percy Verwayne Add Bates,, Marie Young, Anita Bush J. Lodis Johnson, Frances Smith, Wardell Saunders and Walter Robinson.

"Big Blow" at the Maxine Elliot Theatre employs only one Negro actor, Doe Doe Green, who plays the of Clay. During the six months run of "Big Bow" Green's performances have been witnessed by more than 87,000 persons. Broadway will remember Doe Doe Green as Gabriel in "The Green Pastures."

Twelve Negro actors areappearing nightly in the WPA Federal Theatre Project's "Pinocchino" at the Ritz Theatre. Four of these are the popular team of Archic Savand Ollie Simmons. Four more age, Freddie Gibson, Arnold Wiley make up the Calliope Quartet—James Rielly and Herbert Brown, Sherman Dirkson and waddel Thompson ae in the Phoeharmonic Orchestra. The remaining two are Rita Christiani, who plays the part of a Ship Figurehead, andFrancina Scott, a beggar woman.

The Federal Theatre's Chicago production of "The Swing Mikado" at the New Yorker Theatre employ approximately 110 Negro actors. Since its New York opening on March 1st, it has played to more than 24, 000 persons.

In addional, 42 Negro actors are now rehearsing in the WPAA Federal Theatre Project's forthcoming production of "Sing for your Supper," amusical revue scheduled for the Adelphi Theatre.

Anderson, S. C., Mail
March 23, 1939

LUNCEFORD SIGNED

Jimmie Lunceford, internationally famous colored dance orchestra has been signed to play for the annual Taps ball to be held at Clemson April 21-22, it was announced this week by the yearbook co-editors, Tad Shell of Asheville and Jake Harrison of Charleston.

Natchez, Miss. World
March 29, 1939

HEAVEN BOUND LAST NIGHT WAS VERY ENJOYABLE

Splendid Presentation Of Negro Spiritual Witnessed By Large Number—All High In Praise

Heaven Bound, negro spiritual which has been presented in connection with the pilgrimage of the Natchez Garden Club, was a featured evening entertainment presented yesterday.

The spiritual is presented by a cast of about one hundred untrained, but exceptionally good negro voices. They rendered solos and chorus numbers and received the highest praise from every one attending.

The spiritual which portrays the journey of a pilgrim to Heaven, with the many trials and tribulations they encounter along the route, was presented at Zion Chapel at 8:30 o'clock.

The negroes enter thoroughly into the spirit of the spiritual as they sing their songs and plod their way along the road to Heaven. St. Peter is standing at the gates and checks in the Golden Book to see if the pilgrim is to be admitted or not.

Many are tempted by the devil, who seeks to deter them from the straight and narrow path. Some yield but many go straight to Heaven.

The singing of Mildred Mitchell in the rendition of Holy City was an outstanding feature of the spiritual, which was thoroughly enjoyed by everyon attending.

Greensboro, N. C., News
April 3, 1939

LOCAL NEGRO PLAYERS GO TO PENNSYLVANIA

The Richard B. Harrison players of A. and T. college will present Warren Lee's well known comedy, "St. Louie Or the Divine Bug," at Lincoln university, Oxford, Pa., tonight. The presentation by the local players is by direct request of the Lincoln university dramatic society.

Lincoln university is one of the leading schools in the country for negroes. To receive an invitation to present a dramatic production at one of the oldest of negro colleges is a signal honor for the local players. Charles G. Green, professor of drama at A. and T. college, will direct the play.

Memphis, Tenn. Com'rcial Appeal
March 31, 1939

FATHER HINES PLEASES WITH HIS STAGE SHOW

Piano Specialist Gives Program For Ardent Jitterbugs

ORPHEUM

EARL (FATHER) HINES and his orchestra, with Walter Fuller, Streamlined Sue, Al and Freddy, and Leroy Harris in an all-negro musical revue.

THE LONG SHOT, a Grand National picture, directed by Charles Lamont, starring Gordon Jones, Marsha Hunt, Harry Davenport, George Stone, C. Henry Gordon and Tom Kennedy.

Earl (Father) Hines, the piano specialist, who handles ivory in a manner different from anyone else in or outside the band business, sets the pace for his orchestra in a musical offering on the Orpheum stage that should satisfy every jitterbug in hearing distance.

The entire program is designed strictly for those who like their music steaming hot, for just about every note carries a high temperature. Outstanding by far is the manner of Earl Hines' piano playing, which exhibits abundance of technique and the same amount of rhythm. But there is much more volume when the entire 15-piece orchestra gets in the groove, with possibly the drummer as the standout among the supporting soloists who bob up constantly from the trumpet, trombone, saxophone and bass fiddle sections. Some of the numbers are "Summertime," "Undecided," "Midnight At the Onyx," "Rock It For Me" and "Easter Parade," with each given definitely in swing style.

Walter Fuller, Streamlined Sue and Leroy Harris do well with their vocals and dancing, with Al and Freddy adding little to the program except a few tap dance steps.

"The Long Shot" is an uncertain romance, with a race track background. Gordon Jones, a muscular fellow, who is more adept at handling horses than making love, takes the lead with Marsha Hunt. Financial adverses brings them together, and a horse named "Certified Check" that wins as a long shot at Santa Anita enables them to face a bright future. Harry Davenport, George Stone, Tom Kennedy and C. Henry Gordon play supporting roles. ROBERT GRAY.

Rome Ga News Tribune
April 3, 1939

Colored High School To Present Operetta

The Rome colored high school will present "The Gypsy Troubadour," an operetta, Friday night, April 7, at 8 o'clock at the city auditorium, R. D. Kelsey, principal of the school announced.

The presentation is described as a romantic modern operetta in two acts, which has as its leading part a romantic gypsy youth, with most of the cast representing gypsies. A small admission will be charged, and the public is invited to attend.

Celebrates At "Swing Mikado" Premier



Mrs. Franklin D. Roosevelt, first lady of the land, was among the notables attending the gala premiere of "The Swing Mikado" at the New Yorker theatre in New York City on Wednesday night. Shown in the photo are, left to right: Florence Kerr, Assistant WPA Administrator; Col. Harrington, WPA Administrator; Mrs. Roosevelt; Harry Minturn, Director of the WPA Federal Theatre Project of Illinois, and producer of "The Swing Mikado;" Gladys Boucree, who plays the part of Yum Yum; Mayor Fiorella La Guardia of New York City; Herman Green as Ko Ko.

The unprecedented demand for tickets for "The Swing Mikado" has given jobs to two additional telephone operators, assigned to the New Yorker theatre to handle the flood of calls requesting tickets.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

CHICK'S BAND WILLED TO ELLA FITZGERALD

Courier 7-1-39 Pittsburgh, Pa.

Voice Queen Signs Edgar Sampson, Who Once Worked for Benny Goodman to Handle Band's Music —Seek Drummer to Replace Chick.

By ISADORA SMITH
(Staff Correspondent)

NEW YORK, June 29—Ella Fitzgerald the queen of al swing singers found herself face to face with the old axiom "The Show Must Go On," when by Chick Webb's own wil she has been commanded to carry on with his orchestra where death made it necessary that he leave off.

Grasping the full significance of just what was before her, the great singer whose life along the hardship road is somewhat parallel to that of the newsboy who became king of all drummers and on his way up stopped and invested enough faith in her to establish her as well known on the pages of modern American musical history, has already started re-grooving the band that was willed to her.

At first rehearsal of the group last week, Miss Fitzgerald signed Edgar Sampson, famous arranger and musician who formerly worked on the staff of Benny Goodman. Sampson's job with the famous out fit will be in the capacity of both arranger of music and programs In order that the crew might live up to the high standard it created when Webb manned the drums and its working order from behind the baton of Bardu Ali.

Next in order the great singer went about the sad and painful task of finding a drummer to fill the chair left vacant by her late friend and boss. Never hoping to find more than a crown prince of this instrument, she is taking time out to consider men of such ill from all angles as the success of the Webb aggregation depends much on the power of skin and sticks. With Ella Fitzgerald as the head, the billing of the band will continue to use the Chick Webb name as a memorial to him who made it a standout in the world of modern music. From now on it will be Ella Fitzgerald and the Famous Chick Webb band.

To Sail For Australia



Leader Worcd 6-30-39

James Walker, left and Samuel Green, both of Atlanta, who have been booked for a four-months tour of Australia. Better known as "Chuck and Chuckles," the youngesters have just returned to New York from Canada, and plan to visit their parents in Atlanta, before sailing near the end of the summer for the British province.

FAIR PRESIDENT THANKS 'BO'



Courier 7-1-39 Pittsburgh, Pa.

Grover Whalen, president of the World Fair, expresses his happiness to Bill Robinson, the star, over the manner in which "The Hot Mikado" was received in the Music Hall last Thursday night, June 22, when it opened at the World Fair.

TEDDY WILSON'S BAND IS CLICKING ON TOUR

WASHINGTON, D. C., July 6.—The age-old adage "that you can't keep a good man down," is running true to form in the case of Teddy Wilson and his orchestra which has been playing in this section since the first of the month. Moving slow to be sure, the superb musician who won his spot in the Hall of Swing fame with Benny Goodman and his orchestra, has jumped into great favor here after playing several important summer engagements.

Brought here last Saturday for a one-nighter by B. B. Wills, of the Potomac River Boat Line, Wilson and his crew played in such good favor they were held over for a second night with similar success. Moving on to Johnson City, N.Y., the band lingered for several days, playing at George E. Pavilion from where the next schedule is set for a fling at Rockaside, L.I., at the Roadside Rest.

Halting its dance engagement in the New York vicinity, plans are being formulated to either set the aggregation into the Apollo Theatre for a week or send it to Broadway for a limited engagement at the Roseland Ballroom. In the case of both of these dates, Wilson himself turned them down just awhile back when he made an untimely exit from the Famous Door, where his new band made its initial debut to the swing public. At that time the new piano maestro stated that his band was not ready for Manhattan's fastidious public, and that he wanted to go out and get himself a reputation. Judging by the recent response to his efforts, he has done just that, and is ready for all-comers.

MAMBA'S DAUGHTERS STAR REPEATS HER SUCCESS IN NEW ROLE

By EVA JESSYE and CHARLIE SPEARS

NEW YORK, July 6.—The National Broadcasting company presented through station W2XBS on last Wednesday evening at 8:30 o'clock, Miss Ethel Waters and others of the original cast in the Commissary Scene from the recently closed "Mamba's Daughters," which marked the noted singer's entry to dramatic fields.

Hailed by New York critics as the greatest surprise of the season, elevated to a position beside lifelong luminaries of the legitimate theatre, Miss Waters took the television performance in stride; cool, calm and remarkably impressive.

VOICE HAS IDEAL QUALITY FOR "SOUND"

The same qualities of voice which endeared her to phonograph fans and vaudeville followers plus rare sincerity made the broadcast the best presented by television thus far, according to Warren Wade, production manager, to whom has been entrusted all supervision of such features.

The choice of scene was a wise one, permitting full scope of her hitherto unsuspected power to portray naivete, humor and stark suffering. In the television production, Fredi Washington enacted the role of Lissa, the daughter of Georgette Harvey, the mother. Others supporting Miss Waters were: Georgia Burke, Oliver Barbour, understudy in the role of the kindly and solicitious storekeeper, "Mr. Saint." The singing of Kern's "Lonely Walls" by the star was perhaps the high spot of the scene which was startlingly clear and distinct in sight and sound, though figures and set were necessarily reduced to an approximately sixteen by eighteen-inch screen.

REQUIRED NO MAKEUP

Although one of the difficult problems in television is that of coloring, usually requiring a special and technical makeup, Miss Waters fortunately needed no powder or paint, her complexion registering perfectly in the intense light from the battery of floodlights which made the impromptu stage like high noon. All characters wore the same clothing used in the original "Mamba" and the Commissary was actually stocked with real food, canned goods, coffee, marcaroni, bread, peanut butter, salad dressing, preserves and doughnuts. Following the telecast a number of visitors were given souvenirs from the Commissary shelves.



ETHEL WATERS

LARGE STUDIO AUDIENCE

Due to a scarcity of television sets, hundreds besieged the N.B.C. authorities for privilege to witness the production in the studios, and several rooms were crowded with awed visitors. In the control room, only a few could be accomodated, including Mrs. Adam Powell, Jr., sister of Miss Washington; Miss Musa Williams, Reginald Beane, accompanist to Miss Waters, and who played the piano off-stage during the "Lonely Walls" rendition; Eva Jessye, Charlie Spears, Mr. Grum, manager of Misses Waters and Harvey; Mr. and Mrs. Goldie, of Goldie and Grum.

ANOTHER ROUND IN THE LADDER

During a brief telecast interview following the scene, Miss Waters was asked by George Hicks, announcer, which was the great love of her career—singing or acting? The reply classed acting as a lifelong ambition. The star proceeded to say that although the television would doubtless prove a blessing to those unable to attend the theatre, she hoped it would not diminish theatre audiences.

After ten years of experimenting, television is yet far from perfection, and practicability of distribution, yet we feel assured that with the inevitable progress in this and other mediums of entertainment, Ethel Waters will remain at the top, having proven her determination to climb higher at every added round.

Theatre Artists Aided by Negro Actors Guild

By Angelo Herndon

Organized a year and a half ago as a welfare agency to aid Negro actors, the Negro Actors Guild of America, 1674 Broadway, New York City, has already achieved a unique record.

Perhaps few organizations with a better equipped staff and sufficient operating funds could have accomplished as much in such a short span of time.

To appreciate the work of the Guild, one has to understand the special difficulties of Negro actors, who for years have been without protection of any kind. Consequently, during periods of employment they have been left at the mercy of their employers, and in times of unemployment have had to shift for themselves, unaided by anyone.

Even during the existence of the Federal Theatre, many talented Negro actors found it necessary to give up their professions and seek a livelihood through whatever source available.

With only a few ever reaching the mark of distinction in the theatrical field, and others finding it impossible to fully develop their talents because of restrictions based on race, what will happen to the Negro actor now that the one opportunity he once had has been destroyed by the reactionary Tories of Congress who wiped out the Federal Theatre Projects?

Obviously, he has less of a chance now than he ever had. Hence, the N.A.G. marks a new epic turn in the history of the Negro actors movement in America. Still in its stage of infancy, the Guild has meant the difference between life and death for many actors. Because its field of work has never before been touched by any group, its future is one of rendering a great service not only to the Negro actor, but to the whole Negro peoples movement.

Miss Edna Thomas, Acting Executive Secretary, explaining the function of the Guild said: "While we're working to aid the Negro actor in distress, we are at the same time striving to make a record of the Negro's contribution to the world of entertainment. We want to make it possible to give expression to the great reservoir of undeveloped talent in our group. Those of us who have been in the theatre profession for years, and are now getting old, feel it our duty to leave a way open for the young Negro actor."

Miss Thomas further explained the program of the Guild as being one—

To uphold the honorable and sacred traditions of the race; to elevate, foster, and promote good fellowship and the spiritual welfare of the Negro actor and actresses connected with all branches of the theatrical profession; to create and develop better understanding between the laity and people of the theatre; to render genuine service throughout the country to the actor and actress in time of illness and distress, and to offer sympathetic interest, and wherever possible, voluntary financial assistance to its members of the theatre; to champion and uphold the high standards of decency on stage and in other theatrical fields.

Creating Spirit of Group Solidarity

Quietly and without fanfare, the Guild has so far, fulfilled its tasks, and will undoubtedly do more than its aims and objectives call for in the way of creating a new spirit of group solidarity and social consciousness among all Negro actors.

With a membership of 705, according to Mr. Elmer A. Carter, financial secretary and member of the Appeals Board of the Unemployment Insurance Fund, the Guild has given financial aid to more than 100 distressed actors since its formation.

It provided transportation back to America for a group of stranded Negro actors in Spain and South America. Similarly, it has aided actors who have traveled long distances only to find that their bookings had been postponed for periods of three weeks and more. Whole troupes of stranded actors uncovered by union protection have appealed to the Guild and received aid. The Guild has paid union dues for unemployed actors and bailed their instruments out of pawn shops.

Unfamiliarity with the terms of contracts have often been used by employers to the disadvantage of many Negro actors. For this reason, the Guild takes pride in furnishing legal advice to actors with respect to signing of contracts.

Through the close and friendly cooperation of Mr. Alan Corelli, executive secretary of Theatre Authority, Negro actors who formerly did not share in the proceeds from benefit performances on Broadway, now receive 15 per cent from all such benefits.

The Guild has taken an active part in union activities, demonstrations and mass meetings, and has sent letters and telegrams to Washington protesting against the drastic cuts in WPA.

Mr. Carter said the Guild is an agency for social welfare as well as social consciousness.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

TEDDY WILSON OF BENNY GOODMAN'S BAND DROPS OUT

Star Colored Pianist Will Have His Own Orchestra in Future

Detroit, March 9—(ANP)—Teddy Wilson, generally recognized as the world's foremost swing pianist and for almost three years a member of Benny Goodman's aggregation, left the clarinet-playing maestro Thursday when the unit's engagement was concluded at the Fox theatre here. He has returned to New York to rehearse his own band, which he has been organizing for several months.

Wilson joined Goodman in Chicago during the late spring of 1936. Although mixed groups have long recorded together in studios, this was the first time that a prominent white band leader had openly used a colored musician and this breaking of precedent resulted in widespread criticism from many sources. But Benny ignored these reactions and later added Lionel Hampton after hearing him play the vibraharp in a small Los Angeles cafe.

Records made by the original trio, consisting of Wilson, Goodman and Gene Krupa on drums, outsold those made by the entire band. The addition of Hampton to form a quartet has also resulted in big sales. Recenly John Kirby, bass playing husband of Maxine Sullivan, has been added on records to form the Goodman quintet. The band leader has seriously considered hiring other ace Negro musicians to his orchestra, and in the near future may bring in both a guitarist and a bassist to occupy the same relationship as that held by Wilson and Hampton.

Jess Stacey, regular band pianist, will take Teddy's place with the trio and quartet. Hampton is expected to leave and form a band of his own next September.

Teddy is the fourth star to leave and head orchestras of their own. Krupa quit, then so did Bud Freeman, tenor ace, who has a small unit in New York, and Harry James trumpet sensation, who recently made his radio debut with his own band. It is understood that several others are planning on leaving, among them Ziggy Elman, trumpet player. Some rumors have it that next fall the Goodman will be broken up, with Benny accepting an executive job with the National Broadcasting company.

Teddy Wilson Quits Goodman Band

Famous Pianist Joined Swing Maestro in 1936

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Mrs. F. D. Roosevlt Visits Ethel Waters For Back Stage Chat

New York, Mar. 9, (ANP)—Whil the whole country is still talkin about the recent decision made b Mrs. Eleanor Roosevelt with regar to the D. A. R. and the Marion An derson concert, the First Lady i taking life quietly, making her usua rounds of the theatres in the metro polis.

Tuesday night she was a casua visitor to see "Mamba's Daughter," Guthrie McClintic's high colorfu and successful play of the under privileged colored folk of Soutl Carolina. Mrs. Roosevelt was take back stage after the show to mee the star of the piece, Ethel Waters Accompanying Mrs. Roosevelt were Charles MacArthur, celebrated playwright, and his wife, Helen Hayes, America's number one actress.

Discussing the attitude taken by Mrs. Roosevelt in the "affair la Anderson," Miss Waters congratulated Mrs. Roosevelt on her decision and according to reports—"asked for a hug from the First Lady, and got it."

WAS FIRST COLORED GIRL TO SING OVER THE RADIO

When Hattie McDaniel signed for the role of "Mammy," faithful servant of Scarlett O'Hara, in David O. Selznick's "Gone With the Wind," she turned back the calendar nearly three-quarters of a century.

Hattie's grandmother lived and worked on such plantations as the Tara described in Margaret Mitchell's best-seller novel of the Civil War South. She might well have been of the kindly, fiercely possessive type whose loyalty to her white mistress never wavered. She would be proud, were she alive today, to see her granddaughter become the servant of "quality folks" on the motion picture screen.

There is no better known "mammy" in films than Hattie McDaniel. Her round, beaming face, her 290 pound bulk, her expressive eyes, not to mention her versatile talent, keep her in demand at all times. She averaged 16 pictures a year.

Hattie was born in Wichita, Kansas, on June 10, 1898, to Susan Holbert and Henry McDaniel. Her mother was born in Nashville, Tennessee, and her father in Richmond, Virginia. She was the 13th child. Her father was a Baptist preacher, whose sermons were enlivened by songs offered during the services by Hattie's mother.

Denver, Colorado, was the scene of Hattie's education. Her parents moved to the western city when she was still a baby. Hattie was graduated from public school and attended East Denver High School for two years. In her school days, she gave first evidences of a future theatrical career by taking part as a singer and actress in student dramatic shows.

At the age of 15, Hattie became a mother's helper. She washed clothes and dishes, watched babies and cooked dinners, an art she learned from her own mother. She has always been glad of that experience for in later years when slack days hit her theatrical career, she has not been too proud to become a domestic in a private home to tide her over.

Fame first came to Hattie when at 17, she sang over the radio in Denver with Professor George Morrison's orchestra. She was the first colored girl to croon over the air-waves. Her contralto voice has remained one of her assets. In the picture, "Showboat," she sang "I Still Suits Me" with Paul Robeson, and another number with Irene Dunn.

Received Art Medal

At 18, Hattie won a medal in dramatic art from the Women's Christian Temperance Union of Denver, for reciting "Convict Joe." After that she launched into her stage career, having gained some experience by touring with the Morrison orchestra. She played the entire South for the Shrine and Elks circuits and headlined the Pantages circuit in 1924 and 1925. She became known as the "colored Sophie Tucker" and the "female Bert Williams." In Kansas City she wrote her own act, with songs she herself composed.

Milwaukee, Wisconsin, is remembered by Hattie as the city where she got her most unusual break. She was broke when she reached there and found no job waiting. All she could get was a place as a maid in the ladies' room of Sam Pick's suburban Inn.

One night after midnight when all the entertainers had left, the manager called for volunteer talent from among the help. That was a clarion call to action for Hattie. She came right out of the ladies' room and launched into "St. Louis Blues." She never went back to her maid's job. She starred in the floor show for more than two years. After the place changed hands, Hattie decided to come to California for a try at motion pictures.

She arrived in Hollywood in 1931 and began the rounds of the studios. She managed to catch on in a few extra and atmosphere roles. Undaunted, Hattie took her book of press notices and kept making the rounds of the casting offices, hoping for better parts.

Her cheerful smile broke down resistance. She landed a good part in a picture with Lew Ayres. Then followed roles in "The Blonde Venus," "Judge Priest" "The Little Colonel," "China Seas," "Gentle Julia," "Alice Adams", and "Showboat" among others. The work kept coming "Nothing Sacred", "Saratoga," "The Bride Walks Out," "The Mad Miss Manton" and more. Meanwhile, she appeared in a popular radio show in the character of Hi-Hat Hattie, and on the radio "Show Boat" coast-to-coast program as "Mammy."

Hattie is proud of the fact that three of her songs, "Just One Sorrowing Heart," "I've Changed My Mind" and "Boo-Hoo Blues" have been published and recorded for phonograph. For her reading, she prefers the works of Paul Lawrence Dunbar, Negro Poet. She has been married twice; widowed once, divorced once.

She's most proud, however, of being a member of the "Gone with the Wind" cast. Her film role of Scarlet O'Hara. Clark Gable plays Rhett Butler, Leslie Howard is Ashley Wilkes and Olivia de Haviland is Melanie. nie. The picture is being photographed in technicolor from the mistress is Vivian Leigh, in the screen play by Sidney Howard and Oliver H. P. Garrett.

HOT MIKADO

NEW YORK, April (By John B. Thompson for ANP)—"Mikados" straight and "Swing Mikados" may come and go but the "Hot Mikado" as presented by Bill Robinson and his gang at the Broadhurst theatre last Friday, seems destined to go on forever at least for a long, long run, if enthusiasm and applause of opening night audience mean anything at all.

If any comparison must be made, we are bound to compare this version of the famed Sullivan and Gilbert offering with the Federal "Swing Mikado" as far superior to the other, it goes all the way in swinging the piece instead of taking half hearted measures. And in doing so, Michael Todd, a newcomer to the musical production field, has given blase Broadwayites a regular jitterbug special.

Completely different from lyrics to scenery, the Hot Mikado scintillates throughout the performance. Bojangles is superb in the title role, seeming to throw all his light heartedness into acting or rather being the part. Bill taps onto the stage during the second act and brings down the house with his dancing and comedy routine. He justifies his name as premier stepper of the ages and he is ably assisted by legions of jitterbug girls and boys and tap-a-toers, who set the stage on fire with their hot routines.

Burns Mantle, noted Broadway critic, said of the play: "They have taken the pattern developed in "The Swing Mikado" and dressed it beautifully, cast it expertly and staged it with such perfect timing and in such excellent taste that it stands absolutely unrivaled so far as my playgoing experience is concerned. And that, I think, covers about all the colored shows of our time."

"Bill Robinson plays the Mikado himself, a gold-embossed mayor of some Japanese Harlem. He sings of the punishment that fits the crime with a slightly blurred diction. But the words he makes little effort to pronounce with his lips, he dances out with his taps until they sing themselves rhythmically through the theatre."

Casting of characters was nothing short of marvelous for until you have seen Rosa Brown as Katisha you have seen nothing. As a "blues" queen she is wonderful and nigh'y effective. Eddie Green is his usual funny self as the perplexed Ko-Ko. Bob Parrish is a funny Nanki-Poo and the rest of the cast is as good as they come.

There is never a dull momen in the show from beginning to end. It is hilarious from start to finish. Jazz and and hot numbers flow as freely and teasingly at the end as they did at the start. Costumes are gay, bright and colorful, and Nat Carson has designed original ones which suggest Japan but still have that flavor of torridity essential to such a torrid production.

ENTER PRIVATE EMPLOYMENT ON MAY 1ST

Equity Initiation Fee "Hitch"

WASHINGTON, D. C., Apr. 20.—A new chapter in the interesting and colorful life of the Chicago WPA production of "The Swing Mikado" modernized version of the Gilbert and Sullivan comic operetta which had a record-breaking run in the Windy City, was unfolded this week with announcement that the company will enter private employment May 1.

The Chicago production was a WPA federal theatre project whose 30 colored actors were taken from the relief rolls and made the G. and S. opus into one of the outstanding hits of the current season. The show is now playing to capacity houses at the New Yorker theatre in Manhattan.

Verification of the Mikado's change from federal to private sponsorship came when Mrs. Florence S. Kerr, assistant WPA administrator, announced on Tuesday that the cast had entered into an informal contract with Bernard Ullrich, Chicago producer.

Post Equity Bond

Mrs. Kerr said Ullrich had agreed to post bond with Actors Equity and to pay Equity salaries. In Chicago the players received $94 a month from the Federal theatre project, in New York are receiving that amount plus $3 a day for subsistence. Under the new arrangement, it was said the costumes and scenery of the present production will remain the property of WPA.

Paul Edwards, administrator of the Federal arts projects in New York, said that three offers had been made the Mikado actors to enter private employment, and go on tour this spring. One difficulty the WPA cast may encounter after the change is made on May 1 is the possibility many of the performers—since they will be under Equity rules—will have to join Equity and pay the initiation fee of $50 and dues.

Made Theatrical History

The Mikado's have made theatrical history this season on Broadway, as there were three Mikado companies—two colored and one white—playing in Manhattan at the same time. The "Swing Mikado" Chicago company came to Broadway on March 1, after the white company had already been established there. Then on March 23, the "Hot Mikado," starring Bill (Bojangles) Robinson hit the Great White Way, where top seats selling at $3.30 as compared with the WPA price of $1.10 top. Broadway habitues say the famous street has suddenly become "Mikado conscious."

Of the proposed change in the WPA players' status, Mrs. Kerr said, "I am gratified that 'The Swing Mikado' cast has earned such recognition on the New York stage and the opportunity to return to private employment. The players have demonstrated their ability to make a comeback."

Mikado Goes to Town

A FORTNIGHT ago news was brewing that the streamlined version of Gilbert and Sullivan's Mikado would entrain for Broadway and leave its WPA sponsorship to go into the hands of private promoters. Incidentally the players' salaries would range from $160 to $200 a month instead of the regular WPA pay.

Last week news dispatches indicated the Federal government had turned thumbs down on the idea and announced that if and when the High Executioner leaves the Great Northern theatre to go to New York dear old WPA would truck along with him and run the show anything to the contrary notwithstanding.

For such a change in heart the WPA has come in for its share of criticism. Critics say that here are players who have a chance to make real money and get off the WPA rolls and the government will not let them.

But the Mikado has become a play worth seeing. Uncle Sam made it so. The good will built up about the streamlined version of that play was built up by Uncle Sam. He thinks he ought to reap some benefits. Besides, our Uncle Sam is not so sure that private promoters will treat his players right if on Broadway the play flops. If worse comes to worst by chance they might get back on WPA. But why take that chance? thinks the government.

We believe that the theatre projects sponsored by the government have brought a new day of pleasure and entertainment to theatre-goers. Therefore, they ought to be thought of in this financial deal. If the play were under private sponsorship the lowest price seat would be about the same as the highest price seat under WPA management. That of course will mean that a good number of people who should see it will not be able to see it.

The government is in the business not only to give employment to unemployed actors but also to give entertainment to the public at prices within the range of all.

THEATRICAL*- 1939
INDIVDUAL TROUPES, ETC.

Ella Fitzgerald Is Choice To Lead Chick Webb's Band Following Death of Chief

Singer Who Was One of the Little Drummer's Greatest Discoveries Held to That True Tradition of the Stage, "The Show Must Go On"

To Become Leader of Band

BALTIMORE, Md.—(ANP)—News went the rounds here last week that Ella Fitzgerald, of "A-Tisket, A-Tasket" fame and popular entertainer of Chick Webb's band for a number of years, would be placed at the head of the late diminutive drummer's orchestra... The little crippled genius who was crowned "king of the world's swing drummers," was buried amid the scenes he so dearly loved when nearly 10,000 gathered around Waters A. M. E. church here last week. Active pall bearers list included Fletcher Henderson, Benny Carter and Al Cooper. Honorary pall bearers selected were Jimmy Lunceford, Cab Calloway, Gene Krupa and Duke Ellington.

While on a tour of the Southland, Webb was stricken on an engagement at Virginia Beach, Va., and was rushed to Baltimore's Johns Hopkins hospital. His physician quickly decided on an operation. He was confined only a week before his death. His wife, Sally, remained at his bedside until the end came. Webb's real name was William, which was known only to his immediate family, as to the rest of the world it was "Chick."

The little hunchback, who never allowed his physical disability to become a handicap, showed at the age of three he was born to be a drummer by beating rhythms on his mother's pots and pans. He was around 10 years old before he saved enough pennies from peddling papers to get a set of drums. On Sundays he would lose himself from his church-bound family to hunt a certain parade band and follow the drummer who was his greatest inspiration.



Ella Fitzgerald

Chick began his career by picking up odd jobs, among them one on an excursion boat at the age of 11. He had already won local fame as a trick drummer. His first steady band job was with the Jazzola band, where he met John Trueheart, guitarist, who has since been a member of Chick's organization. The two then decided to try their luck in New York. He got his first job thru friends when the regular percussionist in an orchestra failed to show up for a date.

His first chance to form his own band came through Duke Ellington, but Chick wouldn't take it. Later, at the insistence of Johnny Hodges, his first cousin, and famous alto saxaphonist, he did form a small orchestra. When their job ran out, Duke got them another spot. From the age of 16 on, he was a band leader.

There were many disappointments and heartbreaks on the road to success, mainly because Chick was a trusting nature and would rather take a chance with "friends" than use coldblooded business tactics.

But since 1930, when he laid the foundations of his present band, he was on top and scored many triumphs not only at the Savoy but at other places, among them the Casino de Paree and with the Hot Chocolates musical show.

Six years ago was when his alliance with Ella Fitzgerald, queen of the swing singers, began. Chick had decided that he needed a vocalist. He heard Ella on an Apollo amateur night program in Harlem and tried to get his manager to sign her. The manager was not impressed with the gawky, 16-year-old orphan who then knew little about dressing or making herself agreeable to strangers, so he refused.

Accordingly, Chick signed her, paying what he could out of his own salary, and bought her two frocks. Within two weeks she was such a sensation at the Savoy that Chick's manager asked her to sign a contract. Ella was too grateful to the famous drummer and refused to sign with anybody but Chick. The orchestra leader got in touch with orphanage executives and distant relatives, and was appointed guardian. Chick spent time and money on special arrangements and grooming her to the point where she became the world's foremost singer in her field.

The orchestra leader was particularly famous for his snare drum roll, the fastest known, and as the only swing drummer able to get a true roll out of a bass drum. His ability was so great that critics were astounded, often giving him the title of "magician." He also helped compose many numbers, two of the most famous being "Stomping at the Savoy," along with Edgar Sampson, then his alto saxaphonist, and 'A-Tisket, A-Tasket" with Ella.

"Mamba's Daughter" Grosses $56,000

CHICAGO — "Mamba's Daughters," starring Ethel Waters, Fredi Washington, and Willie Bryant, now ending its fourth record week at the Grand Theatre, has been averaging $14,000 per week or total of, since it arrived from New York.

The outfit is scheduled to close on November 4, preparatory to moving to St. Louis.

Walter Winchell

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Man About Town

Chick Webb died of the same ailment that one of his bandsmen had, but whose life was saved because Chick sent him to Saranac and paid his salary and expenses for two years! His name is John Trueheart, a guitar player. Incidentally, nobody mentioned that Gene Krupa, once with Benny Goodman's crew, was the only white band leader to attend Webb's funeral. Here's why: Gene was just an ordinary drummer some years ago until Webb spotted him one night. The little colored genius thought Krupa had that certain spark and took him in a band for several months, teaching him plenty. Gene Krupa owes his success to Chick Webb—and Gene has never forgotten it.

Greenville. S. C. News
June 14, 1939

BATES WILL GIVE DANCE ROUTINES

Show To Be Presented For Charity At Textile Hall Tonight

Peg Leg Bates, one-legged Greenville negro dancer who has gained international fame with his routines, will appear at Textile hall tonight at 8:30 o'clock in a benefit performance.

Proceeds of the show, presented by the Phillis Wheatley association, will go to charity.

Featured in the show will be "Little Joe from Chicago and his great little orchestra" besides the "world's greatest one-legged dancer."

Tickets to the show are now on sale at Gibbs' pharmacy on East Broad street. White persons will be seated in the balcony.

Bates will also appear on the stage at the Ritz theatre Friday and Saturday, dancing four times each day.

Giving Chick Full Billing

ORCHESTRA WITHDRAWN FROM CURRENT DATES; ALI BARDU FRONTS, GLEASON ON DRUMS

(Exclusive to the AFRO)

NEW YORK—"Because Ella Fitzgerald is anxious to perpetuate the memory of the little drummer genius, she will carry on his orchestra, giving the late Chick Webb equal billing in this manner:

"'The First Lady of Swing,
Ella Fitzgerald,
And the famous Chick Webb
Orchestra,'"

Al Wilde, press representative for Chick Webb, said Monday.

William Beason, who is currently handling the drums in the outfit, will continue to do so, and Bardu Ali, who wields the baton, will remain the front man.

The band will be withdrawn from currrent commitments, eighteen dates, although it may fulfill a scheduled date at Loew's the week of July 6.

The group will not open for an extended run at the World's Fair on August 1, as had been arranged.

Planned Semi-retirement

At the time of his death, it had been planned to have Chick withdraw from active participation in the band and to devote himself to directing from behind a desk, handling arrangements, rehearsing the group, and sitting in on recording dates.

Ella's manager also denied Monday a printed report in a daily newspaper that Ella could not direct the orchestra because she played no instrument and, therefore, could not get a union card as a bandleader.

Ella does play two instruments, Mr. Wilde said, the piano and accordian. However, as it stands she will not need a union card since she will not conduct from the front.

The band is meeting daily at the Savoy Ballroom in Harlem for practice.

Band Leaders Absent

The charge that Gene Krupa, whom Webb discovered, was the only white band leader to attend the funeral of Webb was borne out by his manager.

In Harlem music circles, the fact is widely discussed that few colored band leaders attended the funeral. Cab Calloway, Duke Ellington, Erskine Hawkins, and many others failed to attend. Claude Hopkins, Teddy Hill, and Willie Bryant did attend and served as pallbearers.

The Associated Press erroneously reported last week that a number of colored and white band leaders attended. As a matter of fact, most of them were in New York at the time.

Another reason for this, other than their desire to attend or otherwise, was the fact that many were busy with playing engagements and could not leave.

"Had the funeral been held in New York, I believe almost all the leaders here would have attended," Mr. Wilde said.

Chick Webb's family refused to have the funeral in New York as was widely expected at first. They did not want their son to "be deserted in a lonely grave in New York when his family and home were in Baltimore."

Saved Another's Life

Webb died of the same ailment with which one of his band members, Johnny Trueheart, suffered. But Webb sent Trueheart to Saranac and paid all his expenses for two years and his life was saved. Trueheart was paid $85 a week in salary through the two years and received the money every week on the dot.

An ironic note attached to Chick's last date at the Apollo Theatre here, which he never kept, was that the first half of his program was to have consisted of "Taps," "My Buddy," and "Sleep." These were the same songs that featured his funeral.

Tremendous interest existed here, last week, in the funeral rites. The entire New York area was in the dark on details until the AFRO-AMERICAN reached this area. As a result, it sold like hotcakes.

Its journalistic scoop on the funeral was widely hailed as a masterpiece, Wilde commented.

"It was a great piece of work," he said. "The funeral was Tuesday and I had just left the church and gotten on the train and found I had bought the edition with all funeral details in it. I sat down and read all about the scene I had just left."

CASKET AND FUNERAL COST $3,000; NO WILL FOUND

BALTIMORE—The gray metal casket in which the little "king of the drums" was buried in Arbutus Memorial Cemetery here on last Tuesday, was valued at $1,000, it was learned here this week.

The approximate cost of the funeral was $3,000, and floral designs, which came from all parts of the country, most of them specially made, were estimated at another thousand dollars.

Chick did not leave any will that has as yet been discovered, and the size of his estate, which has been estimated at vast sums by his friends, will remain unknown until a complete inventory of his assets and liabilities, if any, are known.

If the drummer died intestate, as is now believed, the bulk of his estate will go to his widow, Mrs. Sally Webb, beautiful socialite, and former stenographer. Mrs. Webb was married to Chick six years ago, before he began his spectacular climb to fame.

DUKE, HAWKINS, IVY ANDERSON DON'T LIKE 'SWING SPIRITUAL'

Gene Krupa Only One of Four Famous Musicians Here to Like It, Says 'All Music Is Beautiful'

BY HOWARD B. WOODS

ST. LOUIS, Mo. — (Special) — Four nationally famous musicians, three questions and a variety of answers. That is the story.

The questions: What do you think of the future of swing music? What is your opinion of the swinging of the spirituals? and, Which do you personally prefer, swing or other forms of modern music?

These questions were asked by the St. Louis Call of four famous musicians who were guests of St. Louis this week. Ivy Anderson, sensational vocalist, Erskine Hawkins, band leader, Edward (Duke) Ellington, well known composer and orchestra leader, and Gene Krupa, white maestro and former drummer with Benny Goodman.

On the question concerning the swinging of the spirituals as it has been practiced by several name bands throughout the country the only affirmative answer came from me."

As for their favorites in music. Krupa says swing, Hawkins says;" I feature swing to appease a swing public, but I find sentimental pieces far more easy to render." Miss Anderson again became informative by saying that she herself preferred swing because she felt that when a song had just a bit added thythmn in the score it gagve her more of an incentive to put her virbrant personality into the number. As she talked, the vocalist nodded her head and unconsciously used gestures to emphasize her words.

The soft spoken Ellington says; "Of course, being a musician and having an appreciation of music, I like all music as a listener, but I feel that the style of music now used by me is the most desirable."

The announcer for a local radio station describes the band master's music as being that of a conversation, adequately able to become both low and whispering.

On the future of swing music the opinions differed. Miss Anderson feels that "as long as there are jitterbugs, there will be swing music and as long as there is swing music there will be jitterbugs." "In other words, "Swing is here to stay."

Erskine, too, spoke in the defense of the new type of rhythm found in present day music, but with Ellington and Krupa the story was some what different.

Swing Already Stagnant

Ellington very flatly states that will only be a question of time and one will hardly hear of the term." He feels that there is no such thing as swing music, that "it is to modern jazz what the lilt is to the waltz."

The drummer's answer differed greatly with that of the pianist-composer. He feels that swing is yet in its emryonic state and that the possibilities are without limitations.

Krupa also gave his opinion on the possibilities of mixed orchestras saying that any band that produced music in demand would succeed regardless of the members CREED.

During Orlando Roberson's visit here a few months ago, he advanced his opinion of the swinging of the spirituals. He felt that since the Negro swing band had reached new heights in the musical world and since greater America was not concious of the Negro's genius as brought out by the spiritual, it was a great opportunity for popular Negro bands to plug the soulful numbers as long as it was not overdone.

THEATRICAL-1939
INDIVIDUAL TROUPES, ETC.

TWO STARS IN "GONE WITH WIND"



Rather than sell her father's watch, Scarlett O'Hara (Vivien Leigh) presents it to the faithful servant at Tara, Pork (Oscar Polk), in this scene from Selznick International's technicolor production, "Gone With the Wind." Clark Gable, Miss Leigh, Leslie Howard and Olivia De Haviland star in the film which Victor Fleming directs. Mr. Polk has completed his part in the picture and is on his way east. He expects to spend two months in Europe with his wife.

Second Annual Negro Day To Be Observed In Manteo, N. C.; 2,000 Students Expected To Take Part

MANTEO, N. C.—The second annual Negro Day will be observed at the Waterside Theatre here Friday, July 21, in connection with the 99th performance of Paul Green's historical drama "The Lost Colony" which is being presented as a part of the 352nd anniversary celebration of the founding of the first English colonies in the New World and the birth of Virginia Dare, the first English child born in America.

Two thousand Negro students from North Carolina and Virginia are again expected to take part in the special exercises at the Waterside Theatre prior to the presentation of "The Lost Colony." Half that number were present last year and word from Mrs. Lucille Purcer area supervisor of the adult education program, indicated that the number would be doubled because of the enthusiastic response from Negro leaders and educators.

The day was originally set aside last summer in response to a request made by a group of North Carolina citizens which included Governor Clyde R. Hoey Frank P. Graham, president of the University of North Carolina, Clyde Irwin, state superintendent of public instruction, and Paul Green, North Carolina's No. 1 playwright, who was awarded the Pulitzer Prize for drama in 1927 for his first full-length Negro play "In Abraham's Bosom."

A group of Negro educators and leaders from the two states will take part in the Negro Day ceremonies which are scheduled to begin during the afternoon. Nell Hunter, noted Negro soprano of the South, will be featured in a group of solos, and a number of Negro college choruses and glee clubs will be presented in competition.

The third summer season of "The Lost Colony" opened July 1, and it was enthusiastically received by a number of distinguished critics, including the First Lady of the Land. In her syndicated column "My Day," Mrs. Roosevelt wrote: "'The Lost Colony' made the greatest impression on all of us Mr. Paul Green, the author, has achieved a remarkable artistic success. I was interested to find that there were cars from almost every state in the Union there because of its intrinsic beauty. . . ."

Louis Kronenberger, dramatic critic of the magazine, Time, wrote in part: "Paul Green wrote no glib anniversary pageant. His scenes range from the humorous to the heroic. With great sincerity he infused into the dreams of his lost colonists his own dream of democracy. And by using lovely and moving old Elizabethan ballads and hymns he gave 'The Lost Colony' a lyric quality that words could not have achieved."

John Selby, the Associated Press Arts Editor, wrote for his press syndicate: "This is Paul Green's major dramatic experiment. It pleased the First Lady who arrived with a large party in a CCC truck. It probably will equally please the 150,000 expected to see it before the season closes, September 4. 'The Lost Colony' is far and away the best production of this type I have ever seen."

The entire production is under the direction of Samuel Selden, who has headed "The Lost Colony" forces since it was first produced. Director Selden is associate director of the Carolina Playmakers of the University of North Carolina. The musical background is furnished by the Lost Colony Chorus, which is composed of 25 members of the famous Westminster Choir of Princeton, N. J. with Theos Cronk, musical director.

Macon Ga Telegraph
July 15, 1939

ENEAS TO LIVE AGAIN

From the Cordele Dispatch.

Lovers of Southern literature have never taken to their hearts more completely any character of fiction as they have Harry Stillwell Edwards' Eneas Africanus. Since the short story of the ex-slave's travels and adventures in search of his master was written about a quarter of a century ago, millions have met Eneas on the printed page. Now comes word from Hollywood that the story is to be made into a picture with a leading Negro actor, Bill Robinson, in the title role.

If the gods that govern the arts will but hear our prayer, they won't allow Hollywood to butcher this picture, as they have so many others concerned with life in the South. They won't have Eneas using "you-all" in the singular, and they won't have old Southern colonels who have too thinly veiled their Brooklyn accents. They won't have the family feud. And they won't run in a final dramatic scene in which General Grant strikes a too-posed attitude, and tells a tense and waiting world that "We'll fight it out on this line if it kills every soldier I've got."

Eneas Africanus is a representative of the old South; the South that we love as we love life itself. He is the symbol of something greater than sectional pride, and patriotism. He is an humble Negro slave, good hearted, shiftless, and about as dependable as a water spider. But such is his love for, and trust in, his master who went to war, that he wandered several years over the entire South in search of him. He typifies a generation of post-war darkeys.

Eneas is a lovable character of our Southern literature. He is that type of Negro we love; the old slave darkey that is now far too much a thing of the past. His story is humorous to us because we know him; because we can feel the authenticity of every word and fact; because it is humor not engendered by the actions of one character, but of a thousand similar ones we have known in real life. It is our earnest prayer that the story of Eneas Africanus will not be spoiled and cheapened by Hollywood.

Pulitzer Prize Winning Play To Close '39 Summer Theatre

Daily World 7-18-39 Atlanta Georgia

Selected for the closing production of the summer season by the Atlanta University Summer Theatre is the Pulitzer Prize play, "Our Town," by Thornton Wilder, recent Broadway success.

Under the direction of Anne M. Cooke, who is completing her sixth year as director of the Summer Theatre, a large cast of 29 actors, most of them experienced, will play the various roles.

The first performance will be given in Howe Memorial Hall on Wendesday evening, July 19, at 8 o'clock, and second and third performances will be given on Thursday and Friday evenings.

One of the most popular plays of this season, it is coincidental this week that "Our Town" is being performed by no less than eight summer theatre companies. In Provincetown, Massachusetts, Sinclair Lewis is playing the leading role, and in Cohasset, Massachusetts, the leading role is being played by Thornton Wilder. During its Broadway run, Frank Craven, famous stage and screen star, played the lead.

In the local production, John M. Ross, whose versatility in the theatre is recognized, will play the leading role of the stage manager. Also noteworthy is the fact that four former members of the Summer Theatre company, who have been leading figures in campus productions, will return to the stage of the little theatre in "Our Town" for the first time this season.

In the role of Dr. Gibbs will be Raphael McIver, who has been one of the foremost performers on the stage of the Little Theatre. Other former troupers are Mauldyn Stokes, who is playing the role of Emily Webb; Fannie Allen, cast as Mrs. Scames; and Leroy Haynes as Sam Craig.

Among the other members are Eugene McGowan, who plays Howie Newsome; James E. Immanuel, cast as Joe Crowell; Mildred Burch, as Mrs. Gibbs; Julia Moore, in the role of Mrs. Webb; E. Mayo Partee, playing George Gibbs; Thomas Pawley, as Mr. Webb; Owen Dodson, as Simon Stimson, and Walter Echols as Constable Warren. Minor parts are handled by William Faulkner and Jerry Moore as baseball players; Edmund Allen as Sam Craig; and Peter Singleton and Richard Woodard, as assistant stage managers. Six of the actors who play the role of "people in the Town" are Joseph Thomas, Mamie Hollingsworth, Alma Joyner, Lillie James, Claretta Scott and Mary Alice Normand. Children's parts will be played by Gwendolyn Baylor and Irving Tompkins.

John M. Ross is designing the lighting for the production. On the technical staff are Mary Gale Brown, who will act as stage manager; Maryy Alice Normand, in charge of properties, and Marjorie Gaines, who is wardrobe mistress. Inah Smith will serve as electrician.

"Our Town" Is Last Offering Of A. U. Players

Returns Home for Concert Tour



MISS CATERINA JARBORO, renowned soprano, who has appeared with leading opera companies in Europe, will return to the United States after an absence of four years to give a short concert tour in October.

THEATRICAL-1939
INDIVIDUAL TROUPES, etc.

Stars in Their Own Right--Negroes Form Talent Group



ORGANIZING NEGRO TALENT: Leaders of the Cheny Cultural League, developed to foster the individual and group artistic ambitions of Negro Hotel Workers and other Negro workers. Standing left to right: Helen Pivalo, Kathleen Worrell, Scotty Eckford, Lily Gray, Beatrice Cadogen and Charles Collins. Seated: William Ash. *Sunday Worker Photo*

Negro Hotel Unionists Organize Cheny Cultural League to Develop Talents

By John Meldon

The husky breath-taking voice of Maxine Sullivan was lost among the soapsuds of a hotel dishwashing sink for a long time until it finally burst upon the nation in all its blue beauty.

Richard Wright, one of America's finest young writers, toted bags and ran errands as a hotel worker before the literary world began to pay him the homage he deserves.

Ethel Waters, star of "Mamba's Daughter" and possessor of a famous voice scrubbed floors.

Richmond Barthe, one of the country's topnotch sculptors, was at one time a hotel worker.

And the list could go on and on, naming brilliant Negro artists who fought their way up from obscurity and are today recognized by millions for their talent and contributions to the fields of arts.

But for every one that "made the grade," for every Barthe, every Wright and every Waters there are dozens of Negroes to whom the opportunities for development have been denied—and it is primarily for this purpose that a group of Negro unionists in the New York hotel industry recently got together and drew up plans for launching a broad cultural and educational movement among the several thousand Negro hotel employees in the city.

GROUP OFF TO GOOD START

The movement, one for which there has long been a crying need, has gotten off to a good start, and by this September, it is expected that it will be well under way and serving a vital purpose.

The name of the new group was suggested by one of its organizers Charles Morris, a Negro cook at the Hotel Wellington. He suggested taking the first letters of "colored hotel employees of New York" and calling the organization the "Cheny" Cultural League.

Its sponsors are all Negro hotel employees—bellhops, chambermaids, housemen, linen room employes and other categories of hotel workers.

William Ash, president of the Cheny Cultural League, who is an elevator operator at the Broadway Central Hotel told this writer of the aims of the organization:

"There are about 5,000 Negro employees in the New York hotel trade," he said, "and there is certainly a need for an organized center where these workers not only take part in educational projects which we intend to have, but where they can also find a means of expression for their individual talents, whether it be singing, painting, dramatics, writing, or even photography.

DEVELOPS WIDE TALENT

"This group, while organized by Negro hotel unionists," he emphasized, "must in no way be considered a union organization, or even the auxiliary to the union in the industry. It has an independent role to perform. Proof of this is in the fact that the Cheny Cultural League is open to all Negroes, whether they belong to a union or not. True, in the course of the educational work we intend to conduct, the unorganized Negroes in the hotel trade will be taught the value of union organization, but our main function will be rather in the direction I mentioned—the developing of the wide talent among the workers in the trade."

Charles Collins, Negro organizer of Local 6, Hotel and Club Employees Union, and one of the ardent supporters of the new Cheny group has great hopes for its future. While talking to the writer, he produced several excellent paintings of Harlem tenement scenes and said:

"This gives you an idea, of what we want to do. These paintings are the work of a young Negro elevator operator, Carl Hill, who can become a great artist if given a chance to develop.

"Or take, for instance, a group of Negro girls who work as chambermaids in the Hotel Cameron. They have formed themselves into a choral singing group and their work is simply beautiful. They are so good that they are sent to swanky hotels, like the Sherry Netherlands, where they perform — but afterwards they go back to work as chambermaids.

"Why shouldn't there be a bigger chance for such talented people?

FORUM FOR ART

"Then again," he said, "you can find splendid male Negro singers who have to work as waiters, and sing as part of their job in such 'exclusive' places as the Manhattan Room of the New Yorker, or the Glass Hat in the Belmont Plaza. Those singers, individually, possess some of the finest voices one could wish to hear, and the Cheny Cultural League can become the needed public forum for their art—and perhaps the stepping stone to recognition."

Scotty Eckford, houseman at the Cameron Hotel, and the treasurer of the Cheny group said that he had found, during a trip recently to the West coast to a union convention, that the Negro hotel workers in Los Angeles and San Francisco had recently started a similar movement there, and that it was highly successful:

"The group out there," he commented, "has brought hundreds into its cultural development movement, and it is rapidly becoming one of the best dramatic, singing and general arts groups on the West coast."

The Cheny Cultural League at the moment has established temporary headquarters at the Harlem YMCA, but intends to have its own headquarters in the fall.

That the Negro hotel employees of this city want such an organization as the Cheny Cultural League was graphically shown several months back when the originators of the idea organized a dance to raise initial funds to get it under way. On comparatively short notice nearly eight hundred Negro maids, waiters, laundresses, bellhops, chambermaids, porters, elevator operators and others turned out enthusiastically.

UNION AID

While the Cheny group, as Mr. Ash pointed out, will function as an independent organization, its existence however would have been hardly possible but for the excellent

ploneering work done by Local 6 in organizing, for the first time, several thousand Negro hotel employees. It was through the union that the age-old servitude imposed upon Negro employees by the big hotels was broken. With the coming of the union, the Negro hotel workers were given a new lease on life; their hours were shortened, pay was increased, and probably more important, the union has been fighting for job protection for Negroes.

With these gains, the greater economic security, and a little more leisure, the Negro hotel workers were finally able to consider the next step—that of cultural development. Thus, such an organization as the Cheny group, while independent of the union, was nevertheless able to raise its head.

Officers of the Cheny Cultural League are Mr. Ash, president; Beatrice Cadogen, chambermaid at the Hotel Almanac, vice-president; Kathleen Worrell, Hotel Willard linen room employee, secretary; Scotty Eckford, treasurer, and Lily Gray, Hotel Cameron chambermaid, who is its social director.

HATTIE McDANIELS HONORED AT PARTY



Miss Hattie McDaniels, star of "Gone With the Wind," was among the many honored guests at the garden party given recently in Pasadena, Calif., by Mr. and Mrs. George Garner. Reading from left to right: James Jones, local newspaper man; Mrs. Arthur McClanahan, wife of Detective McClanahan of the Los Angeles police departmen. The nation's beloved screen actress Miss McDaniels; Miss Ethel Ball and Mrs. Sadie Sheffield.—Photo by Green.

FIRST SEPIA REVUE TO PLAY WHITE THEATRES IN FLORIDA, SCORES

Hartley Toots' Orchestra, One of the Hits of the "Dixie to Harlem" Revue, Which Opened Ten Weeks Ago In St. Louis, Making Southern Tour For Next Month.

JACKSONVILLE, Fla., Jan. 19—Hartley Toots' famous swing orchestra, along with the much publicized "Dixie to Harlem" revue which features Butterbeans and Susie, nationally-known comedy team; Wood Sisters. Bob and Joe, Katherine Ragland, beautiful Creole chorus which started in St. Louis ten weeks ago setting records, moved to Detroit, Cleveland, Cincinnati and then down to Dixie.

Miss Melrose Colbert, "Sweetheart of Swing," after a lay-off of several weeks will return to the band. Miss Colbert was ordered by her physician while in Chicago to take a much needed rest.

The news of her return to the orchestra is welcomed by swing fans throughout the West and the South. Her greatest achievement was in Detroit when she appeared with the Toots' orchestra. There Miss Colbert was forced to return to the stage for encore after encore.

Coming in for top honors is scat singer "Snookum" Russell who has been with the band for sometime now and who has constantly enjoyed the plaudits of the crowds.

Immediately following its last engagement with the Dixie to Harlem Revue in Columbia, S. C., and before the show returns East, the orchestra manned by Hartley Toots will play a series of one-night dance engagements.

The band will appear in Savannah at the Cherokee Theatre for three days beginning today; then back to Miami to fill some important engagements at the Rockland Palace, from which it is booked.

CONCERNING MAMBA'S WATERS

By BROOKS ATKINSON

PERHAPS it was the grippe. When Ethel Waters opened in "Mamba's Daughters" nearly a fortnight ago the bugs of the democratic disease were sitting down to a hearty feast in various parts of the anatomy of this play courier, and the reports published in these columns the next morning were lugubrious. It would be charitable to blame them on the grippe rather than on the other occupational diseases to which critics are susceptible. But whatever the true reason, a second visit to the Heyward drama, after the grippe bugs had jumped to a richer banquet elsewhere, makes it perfectly plain that Miss Waters is giving a valiant performance in a play that may be clumsily put together, but that evokes some unpretentiously heroic virtues out of three characters. For a number of years Miss Waters has had a prominent niche in the Hall of Fame reserved for the great music-hall singers; give her at any time a gusty song and she could melt a frigid audience into complete malleability. Now, in her first dramatic role, she proves that she can carry over into a play that same power of reducing an audience to a state of fervent admiration.

The part of Hagar, the sluggish-witted black field hand in the Heyward South Carolina melodrama, needs an actress of great personal force to bring it alive. For Hagar is inarticulate, a lumbering creature of elemental emotions without the ability to express herself in words. The problem is further complicated by the fact that the Heywards have also been a little inarticulate as playwrights. Instead of developing the part naturally out of the related materials of a play, they have, in the opening scenes, taken static snapshots of the character from varying angles. Perhaps this accounts for the fuzzy outlines in the first part of the evening and a vague sense of unfulfillment. But Miss Waters, powerful in both body and spirit, presides patiently over these fumbling beginnings with serenity, dignity and personal humility.

And when the play at last gets under way, driven on in a whirl of turgid emotions, Miss Waters is magnificently the mistress of them with as much variety as the part permits and tremendous depth of feeling. Poor Hagar! She is a fool in a rational world where people get on by using their heads, but her capacity for natural feeling is enormous. She is inexhaustibly human. Miss Waters can catch all the kindness in a smile, all the rage in a ferocious lunge at her adversary and all the anguish in the silence of a lonely scene that she plays crumpled against the door. By the time Miss Waters gets through with her, Hagar, the stupid Negro wench, has become the tragic queen of the marshland plantations.

* * *

AS Richard Lockridge was declaring in The Sun the other day, no play can be worthless in which an actress gives a profoundly stirring performance. "Mamba's Daughters" is the case in point. The faults are obvious. In the first place, the play is broken into nine scenes—five years intervening between the first and the second and twelve years between the fourth and the fifth, which results in a broken narrative and a sense of incredulity and frustration. More vexing than that is the fact that many of the scenes are merely utilitarian, designed only to make strategic points in the narrative, meagerly written and sharply concluded as soon as the points have been made. The Heywards are forever dropping the curtain when the interest in a scene has just been aroused.

Furthermore, there is by now a kind of stencil for Negro plays to which "Mamba's Daughters" sometimes appears to be offering unimaginative obedience. That is especially apparent in the singing episodes, which have been staged like scenes in a stereotyped Harlem revue and in the inevitable low comedy and frenzy of the spiritual singing in a ramshackle darky church, a scene that has been done over and over again. Whenever a song is needed anywhere in the play the field hands of Ediwander Island turn out to be members of a rehearsed choir, which is disillusioning, and the theme song, which Jerome Kern has written, although beautiful in itself, is pretty sophisticated music for the tatterdemalions of a cotton plantation. "Mamba's Daughters" is written and staged like a show. Out of the original novel Mr. and Mrs. Heyward have pieced together a scenario.

* * *

ALL that is true. Yet the fact remains that the central story of the slatternly mother and grandmother who move heaven and earth to give the bright-skinned granddaughter a fine upbringing is roughly heroic. Mamba, the grandmother, and Hagar, the mother, seem on the whole to be pretty poor stock. Apparently there have never been any wedding certificates in the family; Mamba and Hagar have always been a shiftless pair. But Hagar's baby of unknown paternity arouses in both of them a fierce ambition to be respectable. They protect her from the squalor of the life they have always led. By denying themselves everything, they make everything possible for her; they give her good schooling and music lessons; they vigilantly choose her friends. These two black crones bring her up in a dream world that finally comes true; and since she is at heart a superior person she never once lets her mother or her grandmother down. Clumsily written or not, this is an original and vastly absorbing story.

It is also extraordinarily well acted in most of the parts. As Mamba, Georgette Harvey conveys with superb skill the alert and unconquerable determination of a woman who is going to shape the world in the image of her progeny. As the villain of the piece, Willie Bryant plays with malign crispness and accuracy. Fredi Washington, a beautiful girl in her own right, acts the part of the granddaughter with intelligence as well as charm, and Anne Brown does an excellent job in the part of her closest friend. In the chief white part, José Ferrer gives further proof of his uncommon abilities. Although the designing of the production must have required unusual ingenuity, Perry Watkins, a young Negro artist, has given the whole thing a vivid patina. But Miss Waters is the person who gives "Mamba's Daughters" its stature and power in the theatre. She is larger than life. Fortunately, her acting is impervious to the grippe.



OUT OF Billy Rowe's HARLEM NOTE BOOK

STAND UP AND CHEER FOR ETHEL WATERS

NEW YORK CITY, Jan. 19—The grandest canyon in the world which to us is Broadway, dropped its pseudo air of toughness just a few weeks ago and stood on its toes and cheered Ethel Waters, the great lady of the musical comedy world who had gone dramatic on the stage of the Empire Theatre, which in the past has quivered under the feet and talents of the greatest the theater had to offer for each generation. As the star in the Guthrie McClintic production of the Heywards' drama, "Mamba's Daughters" her acting was as beautiful and serene as country snow untrodden, as refreshing as a baby's first smile, as heart-touching as a mother's tear and as clean and lofty as a snow capped mountain peak. As the "Hagar" of that piece the great Waters reached new and greater heights in the professional world of entertainment. This week, close to the month's end, secure in that success, Ethel Waters like ourself, smiles sheepishly within as she heads over and over again the endless flow of adjectives thrown her way by the best known and read critics in the country. She smiles not because of her own success, but in the happiness of knowing that the hozannas coming her way in this city are being deposited on the doorsteps of every Negro in the world, thereby drawing them all closer to that falling wall which yet has the strength to hold a people apart by prejudice and hatred of all kinds. Give us just a few more Ethel Waters, Duke Ellingtons, Paul Robesons, Marian Andersons, Bill Robinsons and the like, and the dawn of a day of racial and social equality in all walks of life is but a few generations away. Thanks to the fates of the times for the Heywards' "Mamba's Daughters," producer Guthrie McClintic, and an Ethel Waters to play the star role backgrounded by such sterling artists as Georgette Harvey, Fredi Washington, Ann Brown, Willie Bryant, Jose Ferrer and J. Rosamond Johnson.

competition. Haynes' press notices surpassed even those received by Orville Caldwell, who played Ferrovius in the 1925 Theatre Guild version.



Georgette Harvey as "Mamba", Ethel Waters as her daughter, Hagar, and the glamorous Fredi Washington as Lissa, daughter of Hagar are shown left to right in one of the stirring scenes from the hit play "Mamba's Daughter" which has won wide praise from New York's critics. The drama playing at the Empire Theatre, permits Miss Waters in the stellar role, to prove that she is a great actress as she is a singing star and comedienne. (ANP PHOTO)

"Androcles And The Lion", Newest Harlem WPA Hit, Draws 10,000 In Three Weeks

NEW YORK, N. Y.—Following the hit trail blazed by "Macbeth" and last season's smash triumph, "Haiti," the WPA Federal Theatre Project's all-Negro production of "Androcles and the Lion" has attracted 10,000 theatregoers to its first three weeks at the Lafayette Theatre.

Proving that the wealth of Negro talent unearthed by the Federal Theatre is capable of still greater achievements, the Thespians under J. Augustus Smith have given Harlem its second outstanding success in less than a year and its third straight major hit since the project first earned its spurs in 1936 with "Walk Together Chillun'." "Haiti" opened in March, 1938, and scored heavily, with a total attendance of 105,637, a mark now seriously challenged by the Shaw fantasy at the Lafayette.

Although there is enough praise for everybody in the unanimous acclaim the New York press accorded "Androcles and the Lion," Daniel Haynes, as Ferrovius, has been singled out for his splendid perfodmance. Haynes may well be proud of his achievement, for in previous New York productions of the Shaw play Ferrovius was interpreted by first-rank Broadway actors, whose work then seemed to defy

A Great Negro Artist Puts His Genius to Work for His People

By Eugene Gordon

Paul Robeson stands in the middle of the large living room. His huge body towers toward the ceiling but he balances himself lightly on feet planted slightly apart. He is concentrating on an answer to the query why he is soon coming home to stay. He stares straight ahead, speaking slowly; pauses to weigh the value of his words, then continues. His voice has the timbre of a bass viola.

"Certainly in my travels in many countries of Europe, particularly in Spain, and having been close to the struggles in China, Ethiopia and the West Indies, I have seen and recognized the essential unity of this international fight for democracy and against fascism."

He sits again, hunching over the frail card table, leaning close and speaking with such intense earnestness that for a moment you forget that are listening to one of the most beautiful voices in the world.

"Having helped on many fronts, I feel that it is now time for me to return to the place of my origin—to those roots which, though imbedded in Negro life, are essentially American and are so regarded by the people of most other countries."

It is Paul Robeson's essential love for the American people and their institutions which, on his present visit, most impresses those who speak with him. His love and understanding of the Negro people are especially impressive.

"It is my business not only to tell the guy with the whip hand to go easy on my people," he says, "but also to teach my people—all the oppressed people—how to prevent that whip hand from being used against them."

It is difficult to imagine another combination of artistic abilities equalling that of Robeson's on his campaign of education among the people: the superb figure of a man, singing in an unsurpassed bass the folksongs of the world to the common people of the cities and the countryside; this man equipped with a broad understanding of the people's needs and desires. This is Paul Robeson today.

"After three and a half years' absence, I have returned to resume my work in the theatre and to take my place in the musical life of the United States."

Robeson appears for one week beginning June 19 in a White Plains theatre in O'Neill's "The Emperor Jones." Shortly thereafter, he will return to England to wind up his affairs abroad, then will come back to stay. He feels that "The Emperor Jones" is a great play and that its author is among America's best. In playing in it again, however, he will eliminate all epithets derogatory to the Negro.

"Either that or I won't play in it."

"Jericho" was the last film made by Robeson; it was also the fairest to the Negro—only, however, because he himself demanded that certain changes be made in the script. The reason why it was the last is that no other producer has yet offered Robeson one which meets the artist's strict requirements.

I have alluded to Robeson's going out among the people and singing the world's folksongs. This is chiefly his new role as an artist. Not that he will ever abandon the acting theatre: he will play so long as he can find suitable material. In London last year he left forever the theatre of Mayfair to play in "Plant in the Sun" in the workers' Unity Theatre. Two of the best playwrights in the United States are now working feverishly on scripts they hope Robeson will like. One deals with the life of Denmark Vesey, the Negro slave insurrectionist.



PAUL ROBESON

"I used to think of myself as a concert artist, after the fashion, say, of Marian Anderson. From years of experience I know now that I am best as a singer of folksongs. And when I say that, I don't mean the songs of the Negro, only."

Which assertion led to a discussion of the responsibility in which every prominent Negro finds himself, no matter in what field he works. Paul Robeson has thought considerably on the matter.

"It seems that today, with things as they are, no Negro can help feeling that he represents more than merely himself. The case of Marian Anderson is a good illustration. She is truly a great artist, singing, as she does in that magnificent voice, the best songs of the whole world. She suddenly found herself, through circumstances over which she has no control; representing the whole Negro people of the United States. Her responsibility took on a decided political tinge, too—of immense importance to the Negro people."

He digressed here to praise the Roosevelt administration for rebuking the D.A.R. and other undemocratic elements through allowing Marian Anderson to sing at the Lincoln Memorial on Easter Sunday. Continuing his remarks on responsibility, he said:

"In my childhood in New Jersey I was generally one of two or three Negro children in a white community. So I was always conscious, even as a child, of the fact that I had a direct responsibility as a Negro. Throughout my school life it was the same—as a student at college, especially as an athlete at Rutgers—not only in establishing records but in my conduct on the athletic field."

When Robeson at Rutgers won the Phi Beta Kappa key, however, he established himself not only as a brilliant Negro but as a brilliant representative of his college. When he was awarded Walter Camp's All-American football honor the Negro people, Rutgers and American football, all got credit. So as a result of his determination while at Rutgers to represent the Negro at his best, Paul's fellow students came finally to choose him to represent the highest type of Rutgers man and the highest type of citizen.

He has from the beginning considered Negro folksongs great music, although they were generally looked upon as nothing more than simple plantation melodies.

"If there is one thing I am proud of it is that I have been able to do something, along with others, toward giving this Negro American folk music its rightful place in the world."

When he goes on concert tours hereafter his program will consist of folksongs of the people of various nations, with those of the United States predominating. There will be Negro songs of protest, revolutionary spirituals of slavery days, Spanish-American songs of the Far West, and songs of the Kentucky mountaineers, of the lumberjacks and of the cowboys.

When Robeson sang these words to a Negro folk lullaby. songs in the Soviet Union he was acclaimed as more truly representative of the United States than any American artist they had heard before. I once saw the vast audience in the Great Hall of the Moscow Conservatory cheering in the middle of a number when he adapted Russian

Speaking of the theatre, Robeson asserts that the playing of Charles Gilpin in "The Emperor Jones" in 1920 "was really the advent of the American Negro actor in serious roles." He believes that plays of Negro life, "although never attaining their full potentialities as interpretations of the Negro's spirit, have

nevertheless become, at their best, the norm not of Negro qualities but of American life."

PRAISES ART PROJECTS

He said that while the creation of plays in this country has lagged, the technique of the American actor—including, of course, the American Negro actor—has advanced tremendously. **"This advance has been helped splendidly by the Federal Theatre Project."**

He named players like Jack Carter, Rex Ingram, Ethel Waters, Frank Wilson and the late Rose McClendon, and such productions as "Porgy and Bess," "Three Saints in Four Acts," and the WPA productions of "Macbeth," "Mikado" and "Faust" to illustrate his point on the advance of technique in the theatre and the Negro's part in that advance. The Negro actor meanwhile has become also an American actor, Robeson said.

"The Negro, therefore, has done well by way of the stage, but the part of the Negro in American history — the epic part — can be depicted adequately only on the screen. Only on the screen can the Negro's real place in the building of the United States be properly shown. Take, for instance, the whole period of the development of the South."

He named Ingram, Fredie Washington, and Louise Beavers, among others, to prove that the Negro actor was, technically, excellent material for motion pictures.

"One realizes that the film also is the medium through which to express the creative abilities of the masses. That is what folk culture means at this time. The genius of the Negro people lies close to the mass roots. When the screen is prepared to show the people of the United States as PEOPLE, getting away from love intrigues and from preocupations with individualist futility and, instead, focusing on the struggles and aspirations of the Negro masses for freedom, for liberty, and for the right to live a democratic life—when the film does that, it will clearly reflect the struggles and aspirations also of the whole American people. . . ."

Yes, Paul Robeson, the Negro American, having enriched himself from the world's storehouse of art treasures, is coming home soon to give to the richness of life in the United States. America has something to look forward to.



Sunday Worker Photo

MARIAN ANDERSON, the golden-voiced Negro soprano, is shown with Mayor LaGuardia during a recent reception for her here.

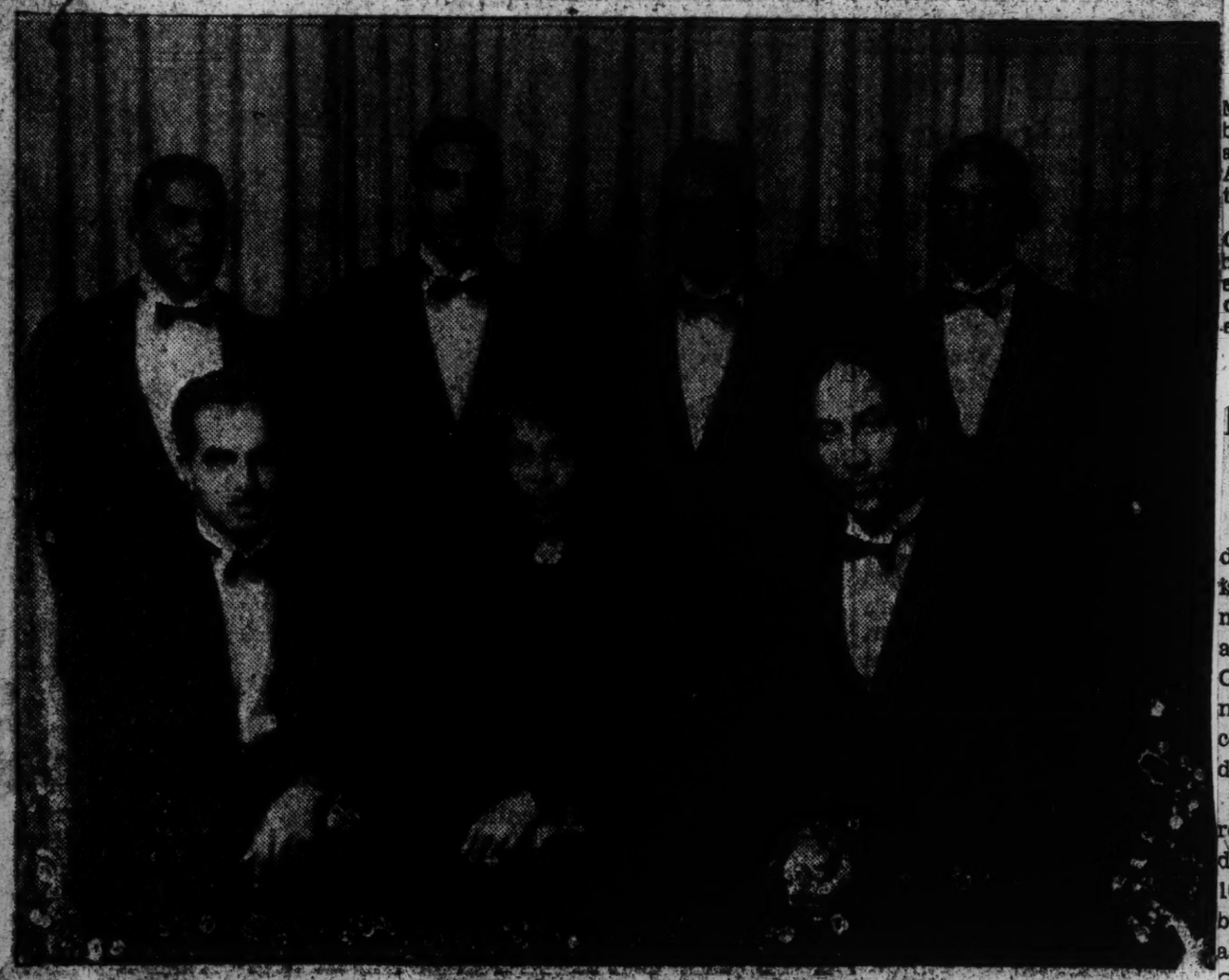


Vandamm

Paul Robeson and "The Emperor Jones" will open the Summer tomorrow at the Ridgeway Theatre, White Plains.

Times 6-18-39 Mirror P. 27

FEATURED ON AIR WAVES



The well-known Fisk Jubilee Singers who will be heard on 87 radio stations on a coast to coast broadcast. They will be on the Forecast Hour program and may be heard in Chicago Nov. 27th at 8:00 p. m.

ROBESON IN BROADCAST WINS AMAZING OVATION

NEW YORK—The desk of Norman Corwin, director of the Columbia Broadcasting Service, was piled high last week with a flood of letters from radio fans praising Paul Robeson's rendition of Earl Robinson's "Ballad for Americans," which on Sunday, Nov. 5, brought a studio audience to its feet in a tumultuous ovation. Columbia's New York telephone board was jammed with incoming calls for fully half an hour after the program was off the air. Hollywood swamped the phones for two hours.

Then the mail came. It came on postcards. It came in envelopes, it came on hastily written scraps of paper. It came in telegrams. Patients in hospitals wrote their praises. Taxi drivers, physicians, lawyers, tailors, sailors and soldiers, executives, office boys, teachers, pupils, manufacturers, and consumers, all swelled the mail melange in CBS offices from coast to coast.

An amazed CBS staff agreed that it was the greatest ovation ever paid an artist in the history of radio.

Name Negro to A.F.R.A. Board

ST. LOUIS, Mo.—(ANP)—This Missouri city has the distinction of being the first community to elect a Negro to a local board of the American Federation of Radio Artists.

C. Spencer Tocus, director of the Celestial choristers, is the man so honored. He was unanimously elected by the local board to fill a vacancy occurring after the recent election.

Drew, Miss. Leader
August 3, 1939

Delta Institute Boy On NBC Program

A negro student at the Delta Industrial Institute at Doddsville who is representing the State New Farmers of America negro organization at the World's Poultry Congress in Cleveland Ohio, will be heard on a national hookup at 8:30 Sunday in connection with "Wings Over Jordan" program.

On August 9th the same boy will represent Mississippi over the NBC during the Farm and Home Hour at 10:30 A. M., central standard time broadcasting from the NBC studios at the New York World's Fair Grounds.

The people of Sunflower County will be interested in this program because one of the students from the Delta Industrial Institute, near Doddsville, will represent the Mississippi New Farmers of America, an organization similar to the Future Farmers of America for white boys. Members of the organization are boys taking vocational agriculture in the colored schools of the state.

If you like the program and wish to encourage the boys in their efforts please let it be known by expressing it to the station from which you hear the program or to the NBC Studios.

'Wings Over Jordan' To Have 45 Minute Anniversary Period

CLEVELAND—(ANP)—"Wings Over Jordan," the well known Negro chorus heard each Sunday morning on the Columbia Broadcasting system from the studios of WGAR in Cleveland will celebrate its second anniversary as a CBS feature in a special 45 minutes program from 9:15 to 10:00 A. M. Sunday, January 7.

This is 15 minutes earlier than the regular program time Guest speakers on this occasion will be Harold H. Burton, mayor of Cleveland, and Judge Armond W. Scott of Washington.

Rev. Glenn T. Settle, pastor of Gethsemane Baptist church, who originated the program and has served as narrator for all of the Columbia programs, and Worth Kramer, former WGAR program director and conductor of the group, will also be heard on this occasion, Wayne Mack, who has announced "Wings Over Jordan" since its inception on CBS, will introduce the guest speakers. Musical portions of the program will feature the spirituals which were requested most frequently during 1939.

SECOND APPEARANCE ON AIR

Mayor Burton has recently been prominent in headlines throughout the country, as the result of the relief crisis which has developed in Ohio. During 1939 he was elected to his third term, and has been recognized locally and nationally for his active interest in furthering inter-racial and inter-nationality relationships within his own city. This occasion will mark his second appearance as guest of "Wings Over Jordan".

Judge Scott is recognized as one of the outstanding Negroes of this era. He is well known throughout the country as a journalist and lawyer. While attending Biddle university in Charlotte, N. C., he established a paper, "The Wilmington Sentinel," which supported him as a student, and enabled him to complete his law study at Shaw university, where he received his doctor of law degree.

He was admitted to the bar in North Carolina, and soon after moved to Washington, where he established a practice which continued 34 years, until 1935 when President Franklin D. Roosevelt appointed him to his present position. His reappointment to that post in 1939 was unanimously approved by congress.

Scott has served three terms as grand exalted ruler of the Elks, is a member of Kappa Alpha Psi, and was awarded the "Laurel Wreath," highest honor bestowed by this group, at their conclave in Cleveland in 1937.

Big Broadcast To Be Held Next Sunday

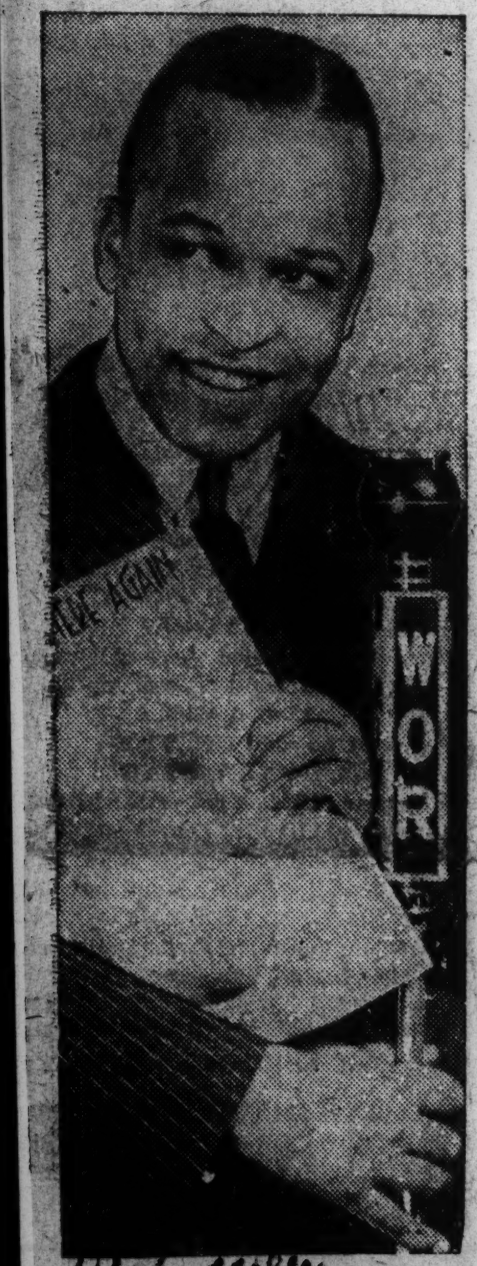
ACHIEVED NATIONAL RECOGNITION

Rev. Glenn T. Settle, originator of "Wings Over Jordan", and narra or for the CBS programs, has achieved national recognition through his work. Together with the 35 voice chorus, he has made over 100 personal appearances in the eastern and central portions of the country. On the occasion of the second anniversary program and celebration he will tell something of the history and background of this chorus and the features which have made "Wings Over Jordan" such an outstanding success in the radio and concert field.

Worth Kramer, director of the chorus, announced that during the special 45 minute anniversary program, his group will sing eight spirituals which listeners have requested most frequently during the past year. Kramer, who directs the group in the WGAR studios for their CBS broadcasts, as well as on the concert stage, is also expected to speak on the anniversary program.

Included on the music list for the special occasion are the following selections: "He'll Understand and Say, Well Done," "I'm Waiting for Jesus", "When I've Done the Best I Can", "I Must Keep a Moverin'," "I've Got a Home in That Rock", "You Can Tell the World", "I Cried and I Cried" and "I'll be a Servant".

Popular Musician



ROY COLLINS, WOR pageboy whose original musical compositions have been heard many times over the air, played by such orchestras headliners as Cab Calloway, Ernie Fiedler, Bob Stanley and other well known radio band leaders. (ANP)

Sanford, Fla. Herald
April 15, 1939

WPA NegroChorusTo Sing Here On Monday

The WPA negro chorus of 25 trained voices will give a concert at Hopper Academy at 8:00 o'clock Monday evening.

The chorus appearing here is the same group which has been singing over the air in the current series of WPA programs over Station WDBO in Orlando.

On Negro Spiritual Hour



DR. W. HARRY BARNES

Who will speak on "Housing" on the Negro Spiritual Hour over Station WPEN on Sunday, May 7, between 4 and 4:30 p. m. The musical program will be furnished by the Mendelssohn Choir and the Zion A. M. E. Church. Thomas Wilkins, director of Mendelssohn Choir, will be in charge of the musical program.

The Negro Spiritual Hour is sponsored by the Liberal Credit Clothing Company, 716 Market street. Prince L. Edwoods is master of ceremonies.

CELEBRATE ANNIVERSARY



The Southernaires (standing) left to right: William Edmonson, Homer Smith, Jay Peters and Lowell Peters, who, with their accompanist and arranger, Clarence Jones (seated at piano), begin their tenth year as nationally known NBC radio and concert artists. The continuity for their regular Sunday morning programs, over the NBC-Blue Network at 11:30 a.m., EDST, is written by Homer Smith and Edmonson portrays the prayer band leader, of "Deacon" of the beloved "Little Weather-Beaten White-Washed Church."—(ANP).

Success of Negro Artist Up To Race

NBC Officials Say Solution In Hands of Colored Group

NEW YORK—(ANP) —National Broadcasting company officials, in a talk with the ANP New York correspondent ,said that the answer to why there are not more colored radio artists on the air was the fact there is no Negro sponsored program nor has there ever been one for any length of time.

According to them, if colored companies would pool resources and sponsor a program of their own, the larger broadcasting companies would be more willing to listen to their demand for more colored radio artists.

"Because of the lack of demand for colored artists," said one high official, "white sponsors never think of hiring a Negro artist, no matter how great he may be. He knows he will have to fight the prejudices of the South and get back in return a prolematical following among Negroes."

In talks with some colored radio stars, the writer found out that most of the fan mail sent to them did not do much good. For mail sent direct to them was seldom read by studio officials. To gain any definite results from fan mail, he suggested that all complimentary letters be sent direct to the sponsor or the broadcasting company. All complaints should be sent to the sponsor.

Figures released by the NBC give some surprises: 42,000,000 letters have been received by NBC since 1926; some time they have hit as high as 100,000 a day, and this figures out that one in every four persons in the country must write letters.

A strict count of every letter is kept. Mail is the pulse of a broadcasting company. "We know from them what our listeners perfer," an official stated. "A widespread mail response to a certain program means that that particular program is being heard and approved. At the end of every year, each month, we know just what listener reaction has been aroused by every NBC program."

Thus it can be seen that every Negro in the country must write in at every opportunity, praising colored radio stars, no matter what their role. In this way more radio artists will be given work.

An NBC official pointed to the long and popular performance of the Southernaries as an example of what good acts with popular appeal could do for colored artists. In this man's opinion, some colored company or group of companies should sponsor these men, and he believed the increase in business would justify their expenditures.

But according to records of the company, there have been more fan letters by NBC and the Southernaires from white persons than from colored, a tragic record. So let's all get busy and flood the stations every time a colored artist is heard on the air. Send all letters to the radio station, not to the colored artist. Or you will place him in the position of boosting his own work.

Atlanta Ga Constitution
April 9, 1939

NEGRO CHORAL GROUP TO OFFER PROGRAM

The Aiken A Cappella Choir, a group of negro radio artists from Atlanta, and the Lincoln University Male Chorus, of Chester, Pa. will offer a combined program in the city auditorium tomorrow night.

Included among selections will be negro folk songs and spirituals arranged in traditional style. Reservations have been made for white patrons.

'WINGS OVER JORDAN' IS NOW A CORPORATION

CLEVELAND, O., May 18—The internationally celebrated "Wings Over Jordan," founded by Rev. Glenn T. Settle, pastor of the Gethsemane Baptist Church, here, has been granted a charter by the State of Ohio, entitling it to become a corporation. It will be a non-profit corporation. having as an objective that of creating better relationships between the Negro and white races through the medium of good-will programs revealing the better side of Negro life. In addition to this feature of the program it will also provide for the education through scholarships which will be granted to deserving Negro music students.

The officers of the new corporation are: Rev. Glenn T. Settle, president, who is also director of the program; Worth Kramer, vice-president, who is also choral director of the radio program; Attorney Jules Eshner, secretary, of the law firm of Davies and E[illegible] with offices in the Union Commerce Building, Cleveland, O., and Rev. Charles H. Crable, treasurer, pastor of the Mt. Haven Baptist Church, Cleveland, O. and also president of the Ohio Baptist General Association.

Some of the most prominent Negro leaders of the nation have appeared on this unique radio program as guest speakers. The program which is heard every Sunday morning over a coast to coast network of the Columbia Broadcasting System, is rated by radio experts to rank among the first three radio features in drawing listeners. It is heard also in Canada, Mexico, South America, Africa, India, Wales and the South Sea Isles.

The offices of the corporation will be maintained at 2384 East 30th street, Cleveland, O.

Marian Anderson on Radio Next Sunday

Daily Worker...N.Y. City 11-21-39

By Eric Munx

Programs to Look Forward To.—On Sunday evening Nov. 26, Marian Anderson, world-renowned contralto, make her first appearance on the Ford Sunday evening hour. Mis Anderson will sing a diversified program consisting of a opera selection or two, several lighter concert numbers an a group of Negro spirituals. Wilfrec Pelletier, Metropolitan Opera conductor will lead the Symphony Orchestra.

* * *

On Thanksgiving night, American's Town Meeting of the Air takes as its subject the most interesting of the discussions thus far held, the annual symposium on "What Democracy Means to Me." Six Representatives Americans including such people as Congressman Jerry Voorhees of California, Jack McMichael, head of the American Youth Congress, Mary M. Bethune Head of the Colored Division of the National Youth Administration, Pietro Di Donato Author of "Christ in Concrete," A. Salomon and E. M. O'Peat will be among the speakers.

* * *

On Saturday evening, Dec. 2, Arturo Toscanini climaxes the Beethoven Cycle now being performed by the NBC Symphony Orchestra over WJZ by leading the Orchestra in the immortal Beethoven Ninth Symphony at a benefit performance in Carnegie Hall. Accompanying the Orchestra in the final movement the Ode to Joy, will be the Westminster Choir and four noted soloists.

* * *

With the end of the year approaching the open season for polls is now at hand. Soon you will be reading figures showing that such-and-such per cent of the radio editors throughout the contry have chosen this and that program the most popular on the networks. Your reporter has been asked to make his selections also. We think it a lot of fun if nothing else. What is YOUR favorite program? Who is your favorite singer? Tell us who you feel has done the best job commenting on the news. Who is your favorite actor or actress? What is the best dramatic program on the air? What program of interest to children meets your approval? Who is your favorite comedian and comedienne? What in your opinion is the best education feature on the air? Which radio station is of greatest service to the general public?

If you have any other favorites send them along to us. These questions will appear from week to week until the end of the year. This poll may be more than just in the spirit of fun. The networks we think, will be rather interested in the reactions of a cross section of working class and farmer opinion of their daily offering. Address your answers to Radio Department, Daily Worker.

TO BROADCAST



Marian Anderson, who will broadcast Sunday evenings, beginning Nov. 26.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

RADIO

Local Youth Gets Audition In Television Demonstration

Harold Russell, Singing Hotelwaiter, Whistles, Play Guitar and Sings Popuar Tunes in Pioneer Broadcast

On Television Broadcast

Call 7-21-39

BY THELMA BEA THURSTON

As the story goes—Harold Russel, 1937 Thompson street, was walking down a corridor of the Georgian Court Apartment hotel, where he is employed as a waiter, when he was heard whistling by a RCA official, who gave him an audition for television.

Actually—as Harold, himself, tells it—he did get a television audition; and appeared in a limited demonstration whistling, playing the guitar and singing. But it happened simply because everyone in the hotel was familiar with Harold's rich tenor voice and considered him the best prospect when a group of Kansas City, Mo., R. C. A. dealers decided to "put on a show" for several distributors.

The television demonstration, in charge of First National Television, Inc., is a forerunner of the television station K9XAL at the KITE studios, which will begin operations in the fall according to present plans.

Earl Goetze, white, local R. C. A. Victor Recording company official, was directly responsible for Harold's opportunity.

Four or five demonstrations were given each day at short intervals with the 25-year-old singing waiter as the only performer.

Asked how the television studio equipment appeared, to him, the youth grinned engagingly and turned his glance up to the ceiling. "Well," he replied finally, "it was equipped like a movie studio, I guess, with lights—lots of lights—and microphones, a radio receiver and things."

With Harry Tilford and "His Satins of Swing," Harold is featured vocalist and whistling artist. Harry Tilford describes his voice aptly as "a crooning-type of tenor."

Besides possessing a voice that holds promise of taking him to the top, young Russel is an embryonic composer. To his credit he has one composition of which a recording has been made. It is entitled, "I Stay Home While You're Stepping Out." In the piece, to the accompaniment of Harry Tilford's "Satans of Swing," the crooning tenor, croons and whistles in a manner fit to send the best of 'em. Music for the piece, which has the earmarks of a "hit," is being arranged by Tilford.

The television demonstration on which Harold appeared was broadcast from a "studio" in the hotel to guests in several rooms in various parts of the building. The musical hotel-employe played, sang and whistled popular tunes. According to the officials the demonstration was successful.

The most significant thing that he saw about it all was that the success of the audition may pave the way for him to get "a break" over the television airlines when the "real thing" comes along."



HAROLD RUSSELL, 25-year-old waiter who appeared recently in demonstration broadcast of television facilities of station KITE, sponsored by an official of the RCA Victor Recording company. Russell lives in Kansas City, Kansas. courtesy of Harry Tilford.

That," he admits, "would be something!"

Harold is a native of Kansas City, Mo., but spent most of his boyhood in Sweet Springs, Mo., where he was reared by his mother, Mrs. Pearl Walker. He is a graduate of the high school in Sedalia. During the past two years he has made his home in Kansas City, Kas., with an aunt, Mrs. Josephine James, 1937 North Thompson street. He attends the Metropolitan Baptist Temple in this city, and is popular among his friends.

"Wings Over Jordan" Moves to New Time With 90th Program

NEW YORK—Dr. Robert P. Daniel, president of Shaw University, Raleigh, N.C., will address Columbia network listeners from Cleveland studios of WGAR, on the 90th "Wings Over Jordan" program, Sunday, September 24, WABC-CBS, 9:30 to 10 a.m. Eastern Standard Time.

With this program the popular Sunday morning radio feature moves to a new time and will be heard an hour earlier. Previously the program was broadcast at 10:30 a.m. Eastern Daylight Standard Time.

A Virginian by birth, Dr. Daniel is son of the late C. J. Daniel who was for 28 years secretary of Virginia State College in Petersburg. He is a graduate of Virginia Union University with the degree of Bachelor of Arts, and earned degrees of master of arts and doctor of philosophy from Columbia University.

Second Negro President

Dr. Daniel is the second Negro president of historic Shaw University, oldest Negro college in existence in the South. Prior to his appointment, he was director, division of education and psychology, Virginia Union, and served as visiting professor of education of the graduate division, Hampton Institute Summer Scholo.

"Wings Over Jordan," with its 35-voice choir recruited from ten representative Negro churches of Cleveland, was originated by the Rev. Glenn T. Settle, pastor of Gethsemane Baptist Church, in an effort to promote better understanding between the races.

As far back as September, 1937, he interested Worth Kramer, program director of WGAR, in the idea of a broadcast of such nature.

Mr. Kramer, enthusiastically interested in Negro spirituals, worked with the original chorus as a hobby. He recognized the vocal beauty of 35 mixed voices and presented them on Columbia network for the first time January 9, 1938. The series has been heard without interruption since that date.

Guest speakers have included such names as Dr. Mordecai W. Johnson, president, Howard University; Ben A. Green, mayor of Mound Bayou, Miss.; Nannie H. Borroughs, president, National Training School for Negro Girls and Women, and Mrs. Essie Dortch Mack, president, National Congress of Colored Parents and Teachers.

Michaux Feud With Settles Rages In Philly

PHILADELPHIA—(A N P)—A regrettable musical war and war of spirituals raging in Philadelphia came to a climax Wednesday night, when both "Wings Over Jordan" singers and the "Happy Am I" choir of Elder Michaux came to this city and gave programs in two of the largest auditoriums.

Wings Over Jordan, long advertised by Tindley Temple M. E. church—its sponsors sang in the church auditorium which seats 3,000 people, while Elder Michaux and his "happy" group took over the Convention hall, which seats 5,000.

First advertisements told of the Wings Over Jordan appearance at the Tindley Temple, then larger ads told that the program had been transferred to Convention hall as a 75th celebration of Emancipation. The special feature of this celebration was to be a testimonial to Major R. R. Wright, president of the Citizens and Southern Bank, who is credited with getting the post office department to issue a Booker T. Washington stamp.

Something happened, and soon it was learned that Rev. Settle's Jordan singers would not take part in Major Wrights' affair, and new ads appeared. Tindley Temple continued to sponsor the Wings Over Jordan and Major Wright engaged Happy Am I.

What Philadelphians asked most as why the Major Wright admirers could not, or did not, choose a different night for their celebration, so as not to have two "star shows on the same night, especially since Tindley Temple had first announced its program months ago.

But no reply came

Tampa, Fla., Times
September 7, 1939

ON AMATEUR HOUR.

Three Tampa Negro boys led by Joe Shead will appear on Major Bowes' amateur hour tonight when it is broadcast over WDAE and other stations of the Columbia Broadcasting System at 8 o'clock. The boys will offer a tap dancing act. Young Shead urged all Tampa listeners to vote for his act in a letter to W. D. Stayer, 1119 Florida Ave., for whom Shead's mother works.

Chattanooga, Tenn., Daily Times
September 19, 1939

'SOUTHERNAIRES' SIGNED FOR APPEARANCE HERE

The Chattanooga Council of the Southern Negro Youth congress, announced yesterday that contracts have been signed for the appearance here in October of the Southernaires, famous Negro radio spiritual singers.

John L. Pitts, Jr., vice-president of the local body, said yesterday that one of the singers in the group is from Cleveland and is well known in Chattanooga.

LEADERS HALT AMOS AND ANDY TACTICS USED

Bar Association Takes Up Groups Complaint

KANSAS CITY, Mo., (ANP)—Following a strong protest by the local Negro chamber of commerce and other citizens, Judge Thomas V. Holland of Municipal Court No. 1, this week announced that radio broadcasts of the proceedings of that court—which reportedly had held Negroes up to ridicule and scorn—would be discontinued.

Points Out Evil

The complaint which finally resulted in stopping the offensive broadcasts was contained in a telegram to Ingraham D. Hook, president of the Missouri Bar Association, and sent by James H. Herbert for the Negro chamber of commerce. The bar association was in annual meeting at St. Joseph and the Herbert wire was read on the floor of the convention. The telegram was as follows:

"For several years division No. 1 of Kansas City police court has maintained a system of broadcasting its hearings. These hearings, consisting of all manner domestic affairs, etc., are in no wise conducive to public morals or good citizenship. On the other hand, unfortunates having cause to have business in court have been held up to ridicule and scorn.

"The manner in which the hearings have been conducted has afforded an avenue for buffoonery and comical escapades. The court has thereby been prostituted. We believe since this system serves no good moral purpose it should be discontinued. We, therefore, ask that your honorable body use its good offices to the end that the system of broadcasting proceedings in the police court be discontinued."

Lawyers Act

After the convention had voted to refer the matter to the Kansas City Bar Association, Judge William E. Kemp of Kansas City addressed the delegates, urging that the broadcasts be stopped. He said:

"This is a situation in which all lawyers should be interested. I agree with the writer of that message. It is not a local matter as the radio is heard throughout the State. It makes a jest and a joke of the tragedies suffered by some people and these broadcasts are a discredit to the Bar. Every lawyer here should go back home and take up the broadcasting with his local committee."

MRS. BETHUNE IN BROADCAST ISSUES CHALLENGE TO YOUTH

WASHINGTON, (ANP) — As principal speaker last Sunday on the "Wings Over Jordan" program broadcast over a national hookup, Dr. Mary McLeod Bethune, president and founder of Bethune-Cookman College and head of the Negro division, NYA, declared:

". . . .Today over half the civilized world has again resorted to hate, greed and warfare to solve its problems. Youth are again marching to destruction under banners that carry suffering and destruction in their wake. We, in America, sit in relative security—free men in a free and democratic nation, where peace and quiet reign. But our security will be permanent only when every American realizes the need of a working philosophy that will insure the attainment of lasting world peace and realization of the democratic ideal". . . .

Dr. Bethune's address was presented in connection with the week-end (Dec. 1-3) Moral Re-Armament observance, nation-wide in scope. She concluded:

"Will you join me and one hundred million others throughout the world-black, brown, yellow and white—in ushering in this awakening by listening to the living God? That is the program this weekend of the forces of Moral Re-Armament. This great movement is no respector of persons, or races, or classes, or creeds or idealogies. It appeals to all. It must become the common life of all."

Paul Robeson Broadcast Brings Cheers From Vast Radio Public

Messages Applaud Rendition of Earl Robinson's Ballad

11-25-'39
Daily Worker N.Y. City

There aren't any more adjectives in the dictionary. They're all piled high on CBS director Norman Corwin's desk. They're astonishing evidence of the enthusiastic response to Paul Robeson's singing of Earl Robinson's "Ballad for Americans," which on Sunday, Nov. 5, brought a studio audience to its feet in a tumultuous ovation.

Whatever the persons who attended the premiere of this American folk-oratorio might have tried to express in their cheers, handclappings and exuberant yells—the listening audience wasn't far behind in a stupendous wave of approval.

Columiba's New York telephone board was jammed with incoming calls until half an hour after the program was off the air. Hollywood swamped the phones for two hours.

Mail Floods Radio Offices

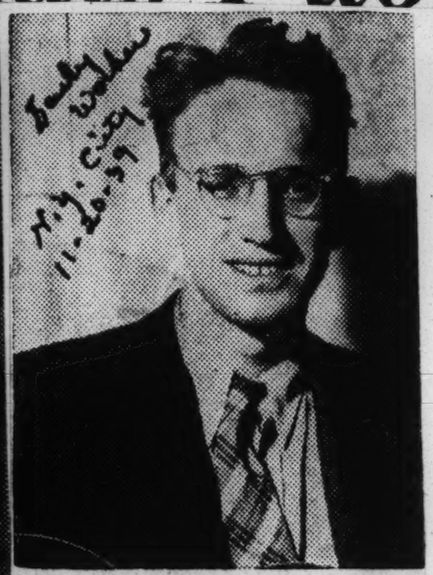
Then the mail came.

It came on postcards. It came in envelopes, it came on hastily written scraps of paper. It came in telegrams.

Patients in hospitals wrote. Taxi drivers, physicians, lawyers, tailors, sailors and soldiers . . . executives, office boys, teachers, pupils, manufacturers and consumers . . . all swelled the Monday morning mail melange in CBS offices from coast to coast.

People in radio, more or less accustomed to the "business" and seldom given to writing letters about other productions, penned letters and hurried telegrams on their way.





Top, Earl Robinson, gifted young composer. At right, Paul Robeson, noted Negro actor-singer who scored a brilliant radio success with his rendition of "Ballad for Americans" over CBS recently.

The letters came from New York, Michigan, Washington, Pennsylvania, Connecticut, Nevada, California — from all America, from Democrats, Republicans, and Laborites.

Mail came from editors, publishers, and readers. Messages came from movie producers, directors and actors.

And still they come.

Harold Spivacke, chief of the Division of Music Library of Congress, was at the head of a group who asked where records could be obtained—or sheet music bought. (One of Columbia's recordings is to be filed in Washington for permanent reference.)

Letters Glow With Praise

Excerpts of the fan letters are far more eloquent than any attempt to use even a tenth of the glowing, praiseful adjectives heaped upon the program by listeners, who, in dozens of cases, were moved to write their first letters to a radio network.

WILLIAM SAROYAN, noted playwright: "You have revealed what radio can and should be. Let it go on like that until everybody realizes what a great country this is."

ALFRED DASHIELL, Readers Digest: "The finest piece of American propaganda I ever heard."

EDWARD F. GARDNER, "Archie" to radio listeners: "One of the most sensational shows I've ever heard on the air."

DOROTHY FRANK: "Would it be possible to get the script for the Tolerance Committee of the New York City Association of Teachers of English? It was splendid."

H. B. CLEMENKO: "It was without doubt the finest radio program, bar none, I have ever heard and the most intense emotional experience I have ever had from radio."

H. S. KRAFT, MGM, Culver City, Calif.: "In all these years of radio listening, I have never been so moved by any broadcast as I was yesterday by 'The Pursuit of Happiness' program."

M. E. LESCH, New York: "For those who were ill; who were working; who were unable to reach a radio; whose radios were not in perfect order—you MUST repeat the Paul Robeson feature."

ROLAND E. BURDICK. West Side Conference for Racial and Religious Tolerance: "I want to thank you, as a descendant of men who served our country in the American Revolution."

L. ABELMAN, Woodstock, N. Y. "The standard you set yourself is high. Live up to it and you earn the gratitude of thousands of clear-thinking radio listeners."

OSCAR MINTZER, Pittsburgh, Pa.: "May I express the earnest and sincere gratitude of my wife and myself for one of the finest programs it's been my good fortune to hear in a long time."

MRS. JAMES CHAPIN, St. George, Staten Island, N. Y.: "We loved it—from a French-born American citizen."

MR. and MRS. W. C. BRADBURY, Geneva, N. Y.: "Reaffirms America's fundamental meaning."

HARRIET HASKINS, Clifton Forge, Va.: "I heard American youth singing the most completely American song I ever heard."

M. ADOLPHUS, Harrisburg, Pa.: "My heartiest congratulations for a new era in radio."

MRS. JOSEPH MILLER, Deal, N. J.: "I have the sensation of being in on the birth of something new and wonderful—a tremendous elation that a young composer has been given the finest talent and production, and the opportunity of reaching so many interested ears."

MRS. CHARLES WESSELL, Minetto, N. Y.: "Makes us realize what a great and good country our America is, and how fortunate we are to be a part of it."

JOHN NELSON, M. D., Bellevue Hospital, New York: "When vicious attacks are made upon the civil and human rights of the American people, such a work will prove a force for the good."

JOSEPH MARZELL, Newark, N. J.: "Breathes the fire and tradition of America."

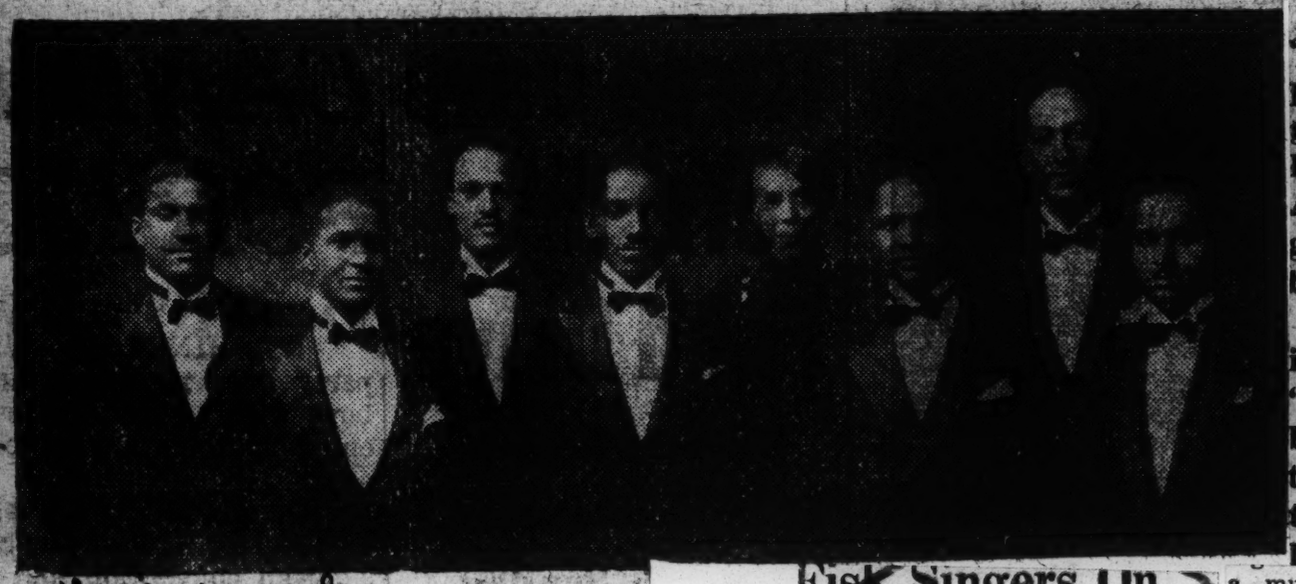
HELEN SHAPIRO, Bridgeport, Conn.: "This is what Americans need to renew their faith."

ARTHUR L. KLINE, Holland, Mich.: "Columbia will be proud, on many future occasions, to point with pride to this performance of such a thrilling and significant composition."

It was a letter from a Mr. J. Kalinsky, of 763 Washington St., New York, which summed up the situation for an amazed CBS staff.

"The response of the studio audience," Mr. Kalinsky wrote, "was just an echo of the radio (listening) audience."

Heard On 'Magnolia Blossoms' Hour



Heard as a regular unit on the "Magnolia Blossoms" program every Wednesday night are the Fisk Jubilee Singers, widely known musical group which has made several tours of Europe. The Fisk vocalists are heard over the National Broadcasting Company's blue network at nine o'clock, Central Standard Time.

Help Your Race Progress!!

Get A Picture of "WINGS OVER JORDAN"

Help Keep the National Negro Hour On the Air

A handsome engraved 8 x 10 inch picture of the (original group) "WINGS OVER JORDAN" will be mailed to anybody in the United States or Canada for the small sum of TEN CENTS.

These pictures are splendid gifts for your friends. They make lovely souvenirs and prizes.

Your purchase will help in two ways:—First, it will make you a member of this National Negro Hour Program. (with no dues or assessments). Second, it will help to finance this marvelous program which is really pushing our race to the front by revealing the BETTER SIDE OF NEGRO LIFE. It will also help to keep this program ON THE AIR.

The Columbia Broadcasting System is giving all the time of their network for the broadcasts of this great program. We must furnish the participants on the program.

All you need to do in order to get one of these handsome pictures is to mail just TEN CENTS in stamps or coin to Rev. Glenn T. Settle, Director "WINGS OVER JORDAN" 2384 East 30th Street, Cleveland, Ohio, and your picture will be mailed immediately. (You may have your picture autographed upon request) The stars of the cast are all on this picture.

This advertisement is made possible through the generosity and courtesy of Henry Allen Boyd, Nashville, Tenn.

G. T. SETTLE
2384 E. 30th St., Cleveland, Ohio.

Fisk Singers On Carnation Hour

Coast-To-Coast Broadcast-NBC On November 27

The Fist Jubilee Singers will be featured over 87 radio stations coast-to-coast, when the Carnation "Contented Hour" presents its International Nights program salute to Nashville and the State of Tennessee Monday evening, Nov. 27, at 10 p. m. Eastern Time; 9 p. m. Central Standard Time; 8 p. m. Mountain Time; and 7 p. m. on the Pacific Coast. This broadcast is one of the "Contented Hour" series that feature each week a words-and-music "visit" to some famous world city.

One of the oldest as well as one of the largest of national radio favorites, millions of people hear the Carnation "Contented Hour" each week in all parts of this country and Canada. The program also reaches by short wave to South America and other lands.

The Nashville Chamber of Commerce has been conferring with officials of the Carnation Milk Company for several weeks on the many details involved in such a program. As now planned, the Nashville and Tennessee salute will open with spirited Southern songs presented by the Carnation Concert Orchestra, and the Continentals Quartet and Chorus under the direction of the famous conductor, Josef Pasternack. This will be followed with a tribute to General Jackson, and the playing of the Boccherini Minuet as a musical reminder of the romantic days when the Hermitage was the General's home. Songs of Stephen Foster—and modern music expressive of the present-day cosmopolitan Nashville are all included in the program plan. The Nashville and the Tennessee of the future are saluted as the program ends with songs of the Universities—and "Dixie."

The Fisk Jubilee Singers will be presented toward the middle of the program by direct wire from Station WSM in Nashville to the Carnation "Contented Hour" studio at NBC in Chicago, and broadcast from there as an integral part of the program. Under the direction of their distinguished leader, Mrs. James A. Myers of Fisk university, they will sing a group of the spirituals for which they are famous, including "Ezekiel Saw De Wheel," "Swing Low, Sweet Chariot," and "Look Away in the Heavens, Lord."

World travellers—music critics—and a nation-wide audience have acclaimed the "Contented Hour" International Nights series. Every effort is being made to insure that Nashville and Tennessee "night" on Monday, Nov. 27, will score a new triumph for this weekly coast-to-coast favorite.

On KEEN Tonight

The choral group of the "Ceremony In Swing" will appear on the All-Negro program tonight (Friday) over KEEN from 7:45 to 8:30. Also to be heard on the program will be individual members of the cast.

The "Ceremony In Swing" is authored by a local boy, "Bumps" Blackwell, and will be presented to the public this month. The play is under the direction of Fred B. Darby.

Tune in On WHIP

Every Monday, Wednesday and Friday at 12:45 p. m. Hear the BEE'S news flashes.

THEATRICAL-1939
INDIVIDUAL TROUPES, ETC.

RADIO

On The Air For Aid Of Others



Philadelphia Tribune - Philadelphia, Pa. 3-23-39

In the name of charity these members of the colored company of the famed Hedgerow theatre broadcast Saturday in the interests of the United Campaign. Left to right are the station announcer, Vashti Norwood, Goldie Ervin, Arthur Rich and Elizabeth Howard. The group will be heard in other broadcasts not dealing directly with Negro problems.

"Better than good" was the unanimous comment of the radio directors of the United Campaign after the group above had given a 45-minute sketch, "Your Neighbor and Mine." The play was a true story and portrayed the plight of the Dale family which came North and would have been stranded in Philadelphia if the Travellers' Aid had not sent them to the Armstrong Association, a United Campaign Agency. Miss Howard was Mrs. Dale; Miss Norwood a newspaper columnist, and Mr. Rich, Mr. Dale. The United Campaign drive for $4,000,000 continues to March 31.

Philadelphia Tribune
Philadelphia Pa 3-28-35

RADIO Headliners

(By Harold Jovien for ANP)

ORCHESTRAS, VOCALISTS AND INSTRUMENTALISTS

CALLOWAY, CAB—CBS—Mon., Thursday, 11.30 P.M. (Cotton Club, NYC)

CHARIOTEERS—NBC Blue—Tues., 8.15 A. M.; NBC Red—Sat., 10.30 A.M.

DEEP RIVER BOYS—CBS—Mon. 11 A.M., Tues., Wed., 8.15 A.M.

DUDLEY, JIMMY—WTMJ—(620 k)—Mon., Wed., Fri., 1.30 P.M. (Spirited saxophone soloists with the Rhythm Rascals' Jam Crew from Milwaukee, Wis.)

GORDON, JOE—WNEW (1250 k) Friday, 1 A.M., (Small's Paradise, NYC)

HINES, EARL—NBC Red—Mon., 12.30 A. M.; NBC Blue—Sun., 12.30 A.M. (WE NR 870 k)—Sun. thru Fri., 11.30 P.M. (WMAQ, 670 k) Tues., Thurs., Fri., 12.30 A.M., Sat., 12 midnite.

HOWARD, BOB—WEAF (660 k)—Thurs., 11 P.M. (NYC)

KING COLE JESTERS—NBC BLUE—West Coast only. Monday, 8 P.M.

LOUISIANA PLANTATION SINGERS — WIBG, Friday, 3 p. m.

HOT LIPS PAGE—WNEW (1250 k3 Tues., Wed., Thurs., and Fri., 12 midnite.

TATE, ERSKINE—WIND (560 k)—Nitely, 12.45 A.M. (Walkathon, Coliseum, Chicago)

VAGABONDS—Club matinee—NBC Blue—Mon., thru Fri., 4 P.M., and the Jamboree Tues., 9.30 P.M. (Vocal quartet)

WALLER, FATS—(1250 k) Tues., 9.30 P.M. (Yacht Club, NYC)

WILSON, TEDDY, LIONEL HAMPTON with BENNY GOODMAN's Ork—CBS—Tues., 9.30 P.M.; Wed., 12 midnite; MBS—Thurs., and Sat., 12 midnite—Pianist and "Vibe" player—Waldorf-Astoria Hotel, NYC)

INSPIRATIONAL, VARIETY AND COMEDY PROGRAMS

ALL NATIONS PENTECOSTAL CHURCH—WCFL—(970 k)—Sun., 12 midnite to 1 A.M., Chicago.

AMATEUR NITE IN BRONZEVILLE—WMCA—(570 k)—Wed., 9.30 P.M. to 10.30 P.M., Regal Theatre, Chicago.

AMATEUR NITE IN HARLEM—WMCA—(570 k)—Wed., 11 P.M. to 12 midnite (Apollo theatre, NYC)

BOWES, MAJOR—Amateur Hour—CBS—Thursday, 9 P.M.

CROSS ROADS HALL—CBS—Thurs., 6.45 P.M.

ELZY, RUBY—Soprano—CBS—Wed., 9.30 P.M. (Member of Harry Simeone's chorus in the Star Studded Revue—KEHE—Los Angeles—Sat., 9.30 P.M. (6.30 P. M. on west coast)

JOHNSON, CHARLIE—WAAF (920 k)—Sat., 12 noon (Duke of the Uke, Chicago)

MAGNOLIA BLOSSOMS—NBC Blue—Wed., 10 P.M.

MERRY WEATHER, BEGONIA — WNEW (1250 k) Mon., thru Sat., 9 A.M. (NYC)

NEGRO ACHIEVEMENT HOUR — WELI New Haven, Conn., Wed., 5.45 P.M.

NEGRO HOUR—KEHE — Los Angeles—Thurs., 12 midnite. (9 P.M. on West Coast)

ROCHESTER, JACK BENNY'S RADIO VALET—NBC Red—Sun., 7 P.M. (Rebroadcast, 11.30 P.M.

ROSE JIMMY—NBC BLUE—Mon. thru Fri., 11.00 A.M.—NBC Red—3 P.M. (Jimmy plays the role of "Merit," comical jockey in the story of "Mary Marlin" air drama.)

SOUTHERNAIRES, VOCAL QUARTET, NBC Blue—Sunday, 11.30 A.M.

SOUTHERNAIRES, VOCAL QUARTET—NBC Blue—Sun., 11.30 A.M.

TALES FROM HARLEM with JOE BOSTIC—WNEW (1250 k) Fri., 8.30 P.M. (A huge cast including a guest band; Singing Plamer Freres; Comedy Team, Swan & Lee, et al.

VINE STREET VARIETIES—WHB—(860 k) Sat., 4 P.M. (Kansas City, Mo.)

WAY DOWN SOUTH—WFIL, Philadelphia—Thurs., 10.45 P.M. (Sam Gooding Singers)

WINGS OVER JORDAN—CBS—Sun., 9.30

Both Grand and Canizares speak 2,600 words in a 15-minute broadcast, but Canizares says he has the edge on Grant because Spanish words have to be spoken faster to cram them into the same allotted time. Too, while Grant centers all his atention on his copy, Canizares at the same time operates a telegraph ticker, sending his commercial over the air in code.

One of the things that makes a "hot" band really "sizzle," is the first-class in-the-groove "hot" arranger, so when you "ickles start peckin' to Benny Goodman's "jive," just give a thought to one of his ace arrangers, one Fred D. Norman, a colored boy who is making good in his field. Brother Norman is a Florida boy, received his musical education at Howard, and formerly played trumpet with Claude Hopkins. Now he is a staff arranger for Ben Bernie and Benny Goodman, and has completed a unique hot arrangement of 'Lonesome Road," which was so well done that Bernie felt moved to tell his radio audience that Norman was one of the best in the business and called him the "Pride of Harlem." Norman is one of the few arrangers who is used regularly by Goodman, Bernie and other white orchestra leaders, and his time is taken up not only doing their arranging but also drilling the bands in the true technique of his arrangements. Busy boy, that Norman.

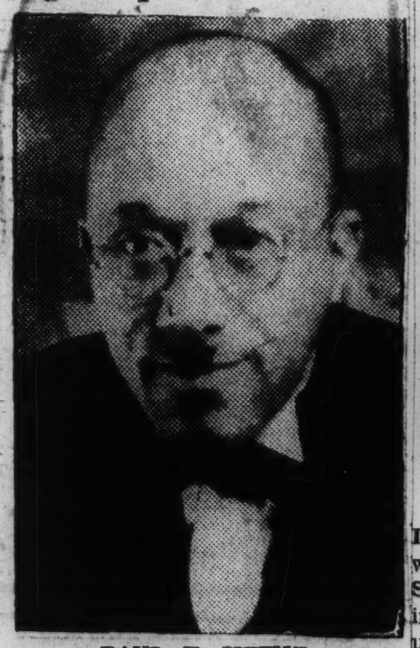
"Wings Over Jordan" Now A Corporation

CLEVELAND—(ANP)—"Wings Over Jordan," radio program founded by the Rev. Glenn T. Settle, pastor of Gethsemane Baptist Church, has been granted a charter by the state of Ohio entitling it to become a corporation.

It will be a non-profit corporation having as its objective the creating of better relationships between the Negro and white races through the medium of good will programs revealing the better side of Negro life.

In addition to this feature of the program, it will also provide for education through scholarships which will be granted to deserving colored music students.

Negro Spiritual Hour



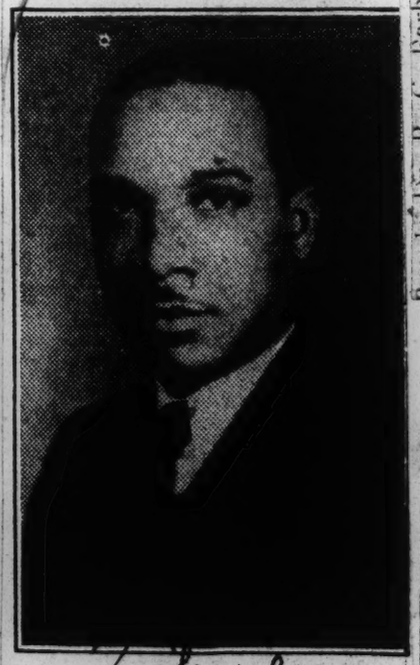
PAUL F. KEENE

Civic and religious leader, who will give an address over the Negro Spiritual Hour broadcasting program next Sunday between 4 and 4.30 in the afternoon.

The musical program will be furnished by the Smith Family Choral under the direction of Mrs. Sarah Smith Hodges. Prince L. Edwoods is master of ceremonies.

The Negro Spiritual Hour is sponsored by the Liberal Credit Clothing Company, 716 Market street.

WILL BROADCAST ON THE NEGRO SPIRITUAL HOUR



PROF. JAMES E. DORSEY

Director of Music, Lincoln University will direct the Hunton Y. M. C. A Symphony Orchestra of Camden, N. J. in a broadcast over the Negro Spiritual Hour over station WPEN at 4 p. m. Roland Randall, vice-chairman of the Philadelphia Housing Authority, will deliver the principal address. Prince L. Edwoods is master of ceremonies.

The Negro Spiritual Hour is sponsored by the Liberal Credit Clothing Company 716 Market street.

Sallye Bell's: Philadelphia Tribune
Philadelphia Pa. 3-23-35

On The Air

By SALLYE BELL FOR ANP

Hello folksies! Well, you certainly are doing a fine job of writing in for your list of radio artists—I hope you're getting the programs and helping in the fan mail campaigns. If there are any readers left who haven't written for their lists, write today to Sallye Bell c/o ANP, 3507 South Parkway, Chicago. You'll get one pronto.

It seems that the West Coast is still leading in the number of programs featuring Negro artists. New broadcast causing a lot of comment is the "Gold Hour," featured by a local furniture company, which features a contest for pianists with an RCA combination radio and phonograph set as a grand prize, and refrigerators and Philco radios as other prizes. Program also features addresses by prominent local businessmen, and already Leon H. Washington, editor of the "Sentinel," has appeared as guest, with Baxter Scruggs, YMCA secretary, Father H. Randolph Moore, St. Philips Episcopal church, and other civic, religious, fraternal and business leaders scheduled for futurs broadcasts. The program is heard Mondays thru Saturdays from 6.30 to 7 P. M. on station KGFJ (1200 k). If this station is available to you, be sure to listen in—and don't forget THEY CAN'T KNOW YOU APPROVE OF THE PROGRAM UNLESS YOU TELL THEM! Mrs. A. C. Bilbrew is director of the program, and I know she'd like to know you appreciate her efforts.

Speaking of contests, there seems to be one in fast spieling between Peter Grant, WGN commentator, and one Cuban newscaster, Canizares.

Large Crowd At Fisk To Pay Tribute To Local Men Who Gave Radio Broadcasts

Events Sponsored By Federated Clubs Featured Drs. H. A. Boyd, R. C. Barbour, W. J. Hale And J. H. Hale

A testimonial to the honor of four group in Nashville citizens was given in Fisk Memorial Chapel on Friday, Nov. 24th. The program was scheduled to begin at [illegible] o'clock. The occasion was not only [illegible] but a state [illegible] were present from many sections of Tennessee to join in with the Nashville

Board; Dr. R. C. Barbour, Pastor First Baptist Church, 8th Avenue North and Editor of the National Baptist Voice; Dr. W. J. Hale President of Tennessee A. and State College and Dr. J. H. Hale of, Meharry Medical College and former President of the National Medical Association. These distinguished men had appeared on the "Wings Over Jordan" program in the order above named.

Mrs. Frankie Pierce, the president of the Federated Clubs of the State of Tennessee, with her co-workers, sponsored the entire affair, which was regarded as one of the outstanding events of this present year.

When the program was over a reception was given in Jubilee Hall Foyer.

RADIO PROGRAMS

WAGA

6:15 Sun-up Syncopators
6:45 WAGA Front Page
6:50 Sun-up Syncopators
7:00 Musical Clock
7:50 WAGT Front Page
8:05 Breakfast Club Don McNeill, NBC
9:00 Your Home and Mine. Martha Hale
9:15 Figure and Beauty
9:30 Movieland Revue, Sue Wade
9:35 Public School Program
10:00 Radio Bible Class, Rev. Hendley
10:30 Homer Knowles at the Console
11:00 Rev. W. H. Boring
11:30 Talk by Dr. John S. Bonnell, NBC
11:45 Cross Roads Follies
12:15 Goodyear Farm Radio News, NBC
12:30 WAGA Front Page
12:45 Rochester Civic Orch. NBC
1:00 Science Everywhere, NBC
1:30 Little Variety Show, NBC
2:00 Hits and Encores
2:15 U. S. Army Band, NBC
2:45 Between the Bookends—Ted Malone, NBC
3:00 Club Matinee—Ransom Serman, NBC
4:00 Biltmore Boys' Orch. NBC
4:15 Frank Allison, songs, NBC
4:30 WAGA Front Page
4:35 Navy Program
4:45 Vaughn de Leath, songs, NBC
5:00 Bob Causer's Orch., NBC
5:25 Press News, NBC
5:30 Adrian Rollini's Orch. NBC
5:45 Ralph Blane, tenor, NBC
6:00 Prevue of Hits
6:15 Catherine Boswell, songs
6:30 WAGA Front Page
6:45 Vivian Della Chiesa, NBC
7:00 Gilbert and Sullivan Music, NBC
7:30 "Information, Please," NBC
8:00 Harry Candulla's Orch.
8:30 Doc Rockwell's Brain Trust, NBC
9:00 If I Had the Chance, NBC
9:30 Rhythm School, NBC
9:45 Rhythm and Romance
10:00 WAGA Front Page
10:15 Magnolia Blossoms, NBC
10:30 Joe Rines' Orch. NBC
11:00 Joe Sudy's Orch., NBC
11:30 Freddie Martin's Orch. NBC
12:00 Emil Baffa's Orch. NBC
12:30 Al Kavelin's Orch. NBC
1:00 Sign off....

WATL

6:00 Sunrise Express
8:00 News
7:05 The Good Morning Man
8:00 News
8:05 The Good Morning Man
9:00 News
9:05 Seger Ellis' Orchestra
9:15 Glenn Miller's Orchestra
9:30 Morning Melodies
10:00 News
10:05 Sophisticated Swing
10:30 Gene Krupa's Orchestra
10:45 Ella Logan's Orchestra
11:00 News
11:05 Phil Lang's Orchestra
11:15 The Clambake Seven
11:30 Rex Melbourne's Orchestra
11:45 Hawaiian Melodians
12:00 News
12:05 America for Americans
12:10 Midday Merry Go Round
1:00 News
1:05 Ralph Gordon's Orchestra
1:15 The Man on the Street
1:30 Musical Echoes
2:00 News
2:05 Classified Column
2:30 Hill Billy Holiday
2:45 Women in the News 3:00 News
3:05 Swing Session
4:00 News
4:05 WATL Bulletin Board
4:15 Bunny Berrigan's Orchestra
4:30 Lionel Hampton's Orchestra
4:45 The Brigadiers
5:00 News
5:05 Monitor Views the News
5:15 The King of Swing
5:30 Spreadin' Rhythm Around
5:45 Larry Cilnton's Orchestra
6:00 News
6:05 Dinner Dance Music
7:00 News
7:15 Swing Styles
7:30 Sidewalk Interviews
7:45 Tommie Rosen's Orchestra
8:00 News
8:05 World of Sports
8:15 Harvey Kent's Orchestra
8:30 Ace of Clubs
8:45 Let's Face the Music
9:00 News
9:05 Swingtime in Dixie
10:00 News
10:05 Roll up the Rugs 11:00 News
11:05 Moon River, WLW
11:30 Dance Varieties
11:45 Dick Gardner's Orch. WLW
12:00 News
12:05 Midnite Rhythm
1:00 News
1:05 Sign off

WSB

5:45—Another Day
5:50—Morning Merry Go Roun
7:00—Omar Herth, the Swing Maker, NBC
7:15—News
7:30—Do You Remember? NBC
7:45—Radio Rubes, NBC
8:00—News
8:05—Penelope Penn
8:35—News
8:40—The Band Goes to Town, NBC
8:45—The Cadets, NBC
9:00—Musical Bulletin Board
9:15—John's Other Wife, NBC
9:30—Just Plain Bill, NBC
9:45—Enid Day, Shopping Talk
10:00—News
10:15—Vic and Sade, NBC
10:30—The Heart of Julia Blake
10:45—Road of Life, NBC
11:00—Hilltop House
11:15—Myrt and Marge
11:30—National Farm and Home Hour, NBC
12:15—NEC Bulletins
12:30—News
12:45—Words and Music, NBC
1:00—Cross Roads Follies
2:00—Mary Marlin, NBC
2:15—Ma Perkins, NBC
2:30—Pepper Young's Family, NBC
2:45—The Guiding Light, NBC
3:00—News and Stock Market
3:15—Stella Dallas, NBC
3:30—School of the Air
4:00—News
4:15—Your Family and Mine, NBC
4:30—Agnes Scott
4:45—Edward Davies, baritone, NBC
5:00—To Be Announced
5:15—Dick Tracy
5:30—Angler and Hunter, NBC
5:45—Little Orphan Annie
6:00—News
6:15—Georgia Ambassadors
6:30—Xavier Cugat's Orchestra, NBC
6:45—The Right Thing To Do, NBC
7:00—Johnny with Rus Morgan's Orchestra, NBC
7:30—For Men Only, NBC
8:00—Battle of the Sexes, NBC
8:30—Fibber McGee, NBC
9:00—Variety Program with Bob Hope, NBC
9:30—Goodwill Program
10:00—Amos 'n' Andy, NBC
10:15—News
10:30—Welcome South, Brother
11:00—Orchestra, NBC
11:30—Orchestra, NBC
12:00—Sign Off

WGST

6:00—The Texas Pioneers
6:15—Farm Market Report
6:25—News
6:30—Hidden Valley Ramblers
6:45—Musical Sundial
8:10—News
8:15—Health and Happiness
8:30—Ann Leaf At the Organ
8:45—Hymns of All Churches
9:00—Betty and Bob
9:15—Lucy Mann
9:30—The Baker Man
9:45—Blue Sky Boys
10:00—Mary Lee Taylor
10:15—Scattergood Baines
10:30—Big Sister
10:45—Aunt Jenny's Stories
11:00—Singin' Sam
11:15—Her Honor, Nancy James
11:30—Linda's First Love
11:45—Musical Pick-Ups
12:00—News
12:05—America for Americans
12:10—The Chuck Wagon
12:45—Sidewalk Snoopers
1:00—Dr. H. E. Stanford
1:05—Musical Pick-Ups
1:15—Life and Love of Dr. Susan
1:30—American School of the Air
2:00—News
2:05—Columbia Concert Hall
2:30—The Story of the Song
3:00—Ruth Carlton
3:15—Sing, Inc.
3:45—Melody Madcaps
4:00—Current Questions Before the Senate
4:15—Music for Fun
4:45—News
4:50—Let Music Prevail
5:00—Sidewalk Snoopers
5:15—Howie Wing
5:30—Foundations of Democracy
6:00—In Tune with the Times
6:15—Shall We Dance
6:25—Boy of the Week
6:30—The Lone Ranger
7:00—Big Town
7:30—Al Jolson Show
8:00—We, the People
8:30—BENNY GOODMAN'S Orch.
9:00—Dr. Christian
9:30—Jimmie Fidler's Hollywood Gossip
9:45—Supper Dance Melodies
10:00—Harry James Orchestra
10:30—Glen Gray's Orchestra
11:00—News
11:05—To Be Announced
11:15—Frankie and Johnny Orch.
11:30—Let's Dance
12:00—Sign Off

—PAUL ROBESON—

...A Great Artist, Puts His Genius To Work For His Own People

By EUGENE GORDON

PAUL ROBESON stands in the middle of the large living room. His huge body towers toward the ceiling but he balances himself lightly on feet planted slightly apart. He is concentrating on an answer to the query why he is soon coming home to stay. He stares straight ahead, speaking slowly; pauses to weigh the value of his words, then continues. His voice has the timbre of a bass viola.

"Certainly in my travels in many countries of Europe, particularly in Spain, and having been close to the struggles in China, Ethiopia and the West Indies, I have seen and recognized the essential unity of this international fight for democracy against fascism."

He sits again, hunching over the frail card table, leaning close and speaking with such intense earnestness that for a moment you forget that you are listening to one of the most beautiful voices in the world.

"Having helped on many fronts, I feel that it is now time for me to return to the place of my origin —to those roots which, though imbedded in Negro life, are essentially American and are so regarded by the people of most countries.

To Sing Folksongs

"I used to think of myself as a concert artist, after the fashion, say, of Marian Anderson. From years of experience I know now that I am best as a singer of folksongs. And when I say that, I don't mean songs of the Negro only."

Which assertion led to a discussion of the responsibility in which every prominent Negro finds himself, no matter in what field he works. Paul Robeson has thought considerably on the matter.

"It seems that today, with things as they are, no Negro can help feeling that he represents more than merely himself. The case of Marian Anderson is a good illustration. She is truly a great artist, singing, as she does in that magnificent voice, the best songs of the world. She suddenly found herself, through circumstances over which she has no control, representing the whole Negro people of the United States. Her responsibility took on a decided political tinge, too—of immense importance to the Negro people."

Praises New Deal

He digressed here to praise the Roosevelt administration for rebuking the D.A.R. and other undemocratic elements through allowing Marian Anderson to sing at the Lincoln Memorial on Easter Sunday.

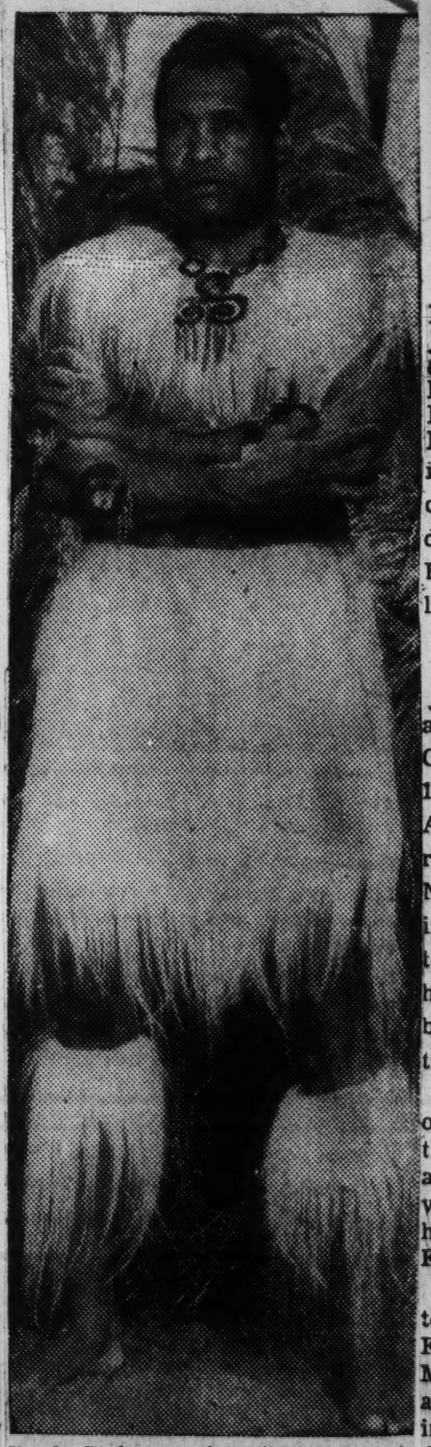
Robeson has from the beginning considered Negro folksongs great music, although they were generally looked upon as nothing more than simple plantation melodies.

"If there is one thing I am proud of it is that I have been able to do something along with others, toward giving this Negro American folk music its rightful place in the world."

When he goes on concert tours hereafter his program will consist of folksongs of the people of various nations, with those of the United States predominating. There will be Negro songs of protest, revolutionary spirituals of slavery days, Spanish-American songs of the Far West, and songs of the Kentucky mountainers, of the lumberjacks and of the cowboys.

When Robeson sang these songs in the Soviet Union he was acclaimed as more truly representative of the United States than any American artist they had heard before. I once saw the vast audience in the great hall of the Moscow conservatory cheering in the middle of a number when he adapted Russian words to a Negro folk lullaby.

In Movie Role



Paul Robeson in the role of the African chief in "Sanders of the River" which was produced in England.



Robeson will again play the role of "Emperor Jones" and is shown here discussing it with owners of the Ridgeway theatre of White Plains, N. Y., where it will be produced this summer. He will be the highest paid actor playing off Broadway.

Hails Art Projects

Speaking of the theatre, Robeson asserts that the playing of Charles Gilpin in "The Emperor Jones" in 1920 "was really the advent of the American Negro actor in serious roles." He believes that plays of Negro life, "although never attaining their full potentialities as interpretations of the Negro's spirit, have nevertheless become, at their best, the norm not of Negro qualities but of American life."

He said that while the creation of plays in this country has lagged, the technique of the American actor, Negro and white, has advanced tremendously. "This advance has been helped splendidly by the Federal theatre project."

He named players like Jack Carter, Rex Ingram, Ethel Waters, Frank Wilson and the late Rose McClendon, and such productions as "Porgy and Bess," "Three Saints in Four Acts," and the WPA productions of "Macbeth," "Mikado" and "Faust" to illustrate his point on the advance of technique in the theatre and the Negro's part in that advancement.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

CBS' DEEP RIVER BOYS



The determination of five students at Hampton Institute, Virginia, to finance their tuition by occasional vaudeville appearances, wound them up as Columbia Broadcasting System network favorites. After their first few variety efforts, they were signed by CBS and never did get back to school. They have been staff artists for the past 18 months and are heard over stations of the CBS network at regular intervals (see above). Pictured clockwise from lower left: Charles Ford, accompanist and arranger; Vernon Gardner, Harry Douglas, George Lawson, and Edward Ware.

Radio Discussion Of Race, Sunday, May 21

Chicago, Ill., May 19—The famous University of Chicago Round Table of the Air will discuss on Sunday, May 21, "The Negro in America." The program will be on the National Broadcasting Co. network from 10:30 a. m. until 11 a. m., central standard time.

RADIO

Broadcast Year Old Next Thursday; Special Program For Natal Event

John O. Lewis Sets Local Precedent; Makes Fine Contribution To Community

Thursday, May 25, completes one year of regular broadcasting of the Enterprise All-Negro Hour. A special program has been arranged in keeping with this memorial event. The Enterprise Hour is the first Negro-conducted program in the Northwest and has been under the direction of Mr. John O. Lewis since its conception.

During the year of broadcasting, celebrities and outstanding local citizens have appeared over the station. Many fine professional acts sent by the Black and Tan Cabaret, Palomar Theatre and other establishments have also appeared. Choirs of both the Baptist and Methodist churches have appeared at different times. News and sports commentation on each broadcast has been an added feature. Noteworthy was the debate pro an con on Initiative 130 during the last election, also the appearance of Henry Clay Agnew and Jack Shermer on the same program discussing the merits of Agnew and Warner for prosecutor. Lieut. Oxley and Joseph H. B. Evans, high ranking race officials in the Federal government, were among those who have spoke to the Northwest by way of the Northwest All-Negro program.

The program next week will be dedicated to one year of progress, and to the local graduates who are asked to drop into the studio for an informal interview. Gus West is sports commentator.

ON TELEVISION PROGRAM



BUCK AND BUBBLES

Who have pioneered every first class kind of entertainment since Williams and Walker were signally honored this week when they were chosen to appear on a television program featuring cabaret stars. This will mark the first time members of the race have appeared on television and the first time a cabaret show has been used. Buck and Bubbles were chosen along with an all-star cast including Ella Logan, Billy Daniels, Mary Parker, Joseph Rines and Bob Nellar. The program will reach the air over NBC.

'Mamba's Daughters' To Reopen At The Empire

Theatrical Business Along Broadway Looking Up Again, So Ethel and Gang Are Getting Set.

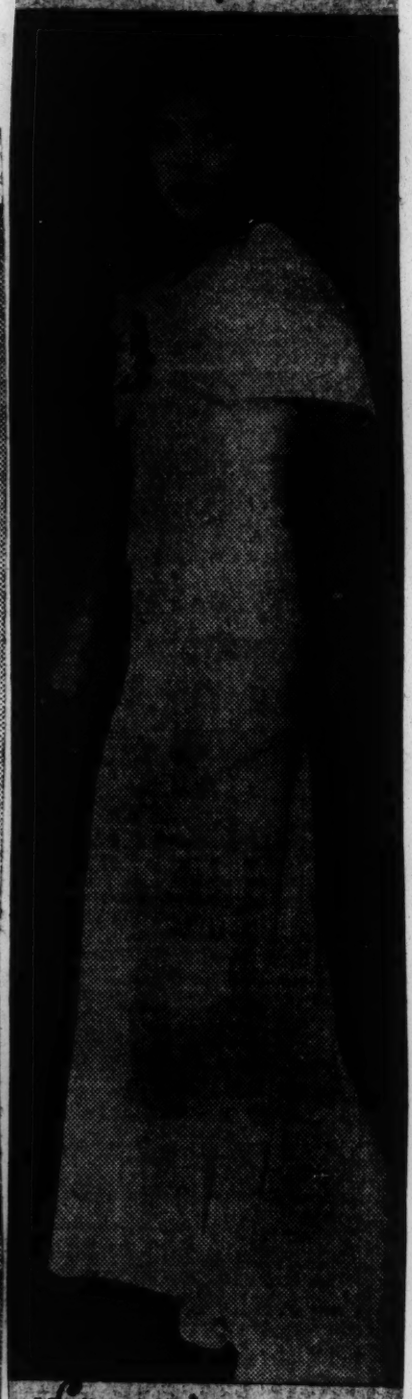
NEW YORK, June 22—With theatrical business taking a decided upturn along Broadway, several plays which shuttered in the face of the World's Fair, are thinking of reopening and making another try at keeping out of the red. "Mamba's Daughters," which starred Ethel Waters in her first dramatic role, is listed among these primed for reopening at the Empire theatre. When it closed last month, Producer Guthrie McClintic announced that the drama would reopen in the fall and go on a tour of the country with its original cast. For her part in the play, Miss Waters was selected by the critics as the best performer of the 1938-39 season. Others who figured in the success of "Mamba's Daughters" were Fredi Washington, Willie Bryant, Georgette Harvey, Ann Brown, J. Rosmond Johnson and Alberta Hunter.

A New Radio Sensation



MISS HAZEL D. CHATMAN, who has been given the title, "Emporia Songbird" since her weekly radio program over station KTSW has proved so popular. Miss Chatman, the daughter of Mrs. M. H. Chatman, 1009 Sylvan street, Emporia, plays and sings via the ether waves every Thursday from 5:30 p. m. to 5:45 p. m. She is a product of the Weir, Kas., high school and has attended the Kansas State Teacher's college at Emporia.—Story on page 19.

ON FORD HOUR



Marian Anderson, famous contralto, who has been contracted to appear [illegible] on the Ford Symphony Hour this season. The dates for Miss Anderson's appearances are November 26, Christmas Eve, December 24, March 31 and April 14.

THEATRICAL- 1939
INDIVIDUAL TROUPES, ETC.

RADIO

Cardozo Students on 'Workshop' Broadcast



Six students of Cardozo High School as they appeared on last night's WJSV-Washington Post sponsored "Students' Radio Workshop" in scenes from "The Merchant of Venice." Left to right—Hobson Browser, Paul Suggs, Harold Jones, Katherine Bruce, Virginia Mays and Bernice Ennis. Post Staff Photo.

Post 10-25-39 Washington, D.C.

Cardozo High Students Are Heard In Season's Last Radio 'Workshop'

With its school orchestra, girls' chorus, dramatic group and two speakers—one representing the undergraduate body and the other the faculty—Cardozo High School last night brought to the air the twentieth in the series of "Students' Radio Workshop" programs.

Heard weekly during the school year, each half-hour of radio entertainment in the series is the production of one of the ten senior high schools of Washington, produced under the joint auspices of Station WJSV and The Washington Post and with the co-operation of the District of Columbia's Board of Education.

Highlight of last night's show—last to be heard during the school year just ending—was the work of six boys and girls of Cardozo High in a series of dramatic incidents from "The Merchant of Venice." Taking part were Virginia Mays as the interlocutor, Bernice Ennis as Portia, Paul Suggs as Bassanio, Katherine Bruce as Narissa, Hobson Browser as Gratiano and Harold Jones as Antonio. The group was trained and directed by Miss Louise J. Lovett, teacher of dramatics at Cardozo.

Mr. Weir Directs

The school orchestra, under the direction of Felix F. Weir, played Zdenko's "Poem" and "The Age of Youth" march as its contribution to the twentieth "Students' Radio Workshop."

Directed and accompanied by Mrs. R. W. Sample, Cardozo teacher of music, the girls' chorus opened and closed the program with De Capua's "Maria, Marie" and, in addition, sang "Spring," by Bontelle; Harry T. Burleigh's "Oh, Didn't It Rain" and, accompanied by the school orchestra, Penn's "Carissima."

Anna Kelley, Cardozo senior, spoke on "The School and the Community," and the subject of a brief talk by Miss Leanna F. Johnson, teacher of secretarial practice, was "Guidance in the Secondary School."

Assisted by Mrs. Sample, Miss Lovett and Weir, the program was produced under the general supervision of Mrs. Jennie M. Tate, assistant principal at Cardozo High School.

Girls' Chorus Listed

Among the members of the Cardozo girls' chorus were:

Lois Andrews, Evelyn Arnold, Catherine Beal, Thelma Black, Lucille Blanchard, Beatrice Brown, Margaret Booth, Pauline Bouyer, Thelma Chase, Ludea Dyson, Bernice Edelin, Edith Farthing, Josephine Fuller, Maryhall Fuller, Mildred Garner, Cecil Greene, Frances Greene, Florine Hawkins, Lucia Herndon, Adele Hill, Berthine Hill, Ida Mae Hoaney, Clarence Beverly, Charles Black, Oliver Burke, Jerome Carroll, Andrew Carter, Shade Chavis, Samuel Chavis, Daniel Ellis, James Estep, Bernard Hall, Dewey Holloway, Thomas Holloway, Leona Humes, Thelma Jackson, Viola Jackson, Edra Johnson, Olga Jones, Lorrayne Jordan, Eileen Knorl, Margaret Lewis, Roberta Long, Rubye Lyon, Ruth Marrow, Francis Mason, Sylvia O'Brien, Rita Ricks, Catherine Rowe, Venus Simmons, Mary Shorter, Helen Sparrow, Shirley Tibbs, Mary Tynor, Lorraine Wells, Emma Willis, Oliver Harris, Irwin Johnson, Alonza Marrow, David Marrow, Ozzo Marrow, Samuel Nelson, Louis Prather, Harold Proctor, Emory Robinson, John Taylor, Dorrah Todd, Alger Underdue.

Orchestra Members

Members of the Cardozo School orchestra included:

Vernice Anderson, Katherine Beckwith, Helen Belle, Ruth Bentley, Laura Brown, Katherine Bruce, Florence Bruchett, Nancy Childers, Beatrice Chisley, Mary Craig, Dorothy Davis, Addie Drumming, Bernice Duffin, Agnes Ford, Vandelia Franklin, Aneria Harding, Connie Harley, Hildegarde Harley, Bernice Height, Virginia Hunter, Alyce Jackson, Betty Jackson, Vietta Jackson, Virginia Jones, Doris Lewis, Lavonia Lissimore, Frances Manley, Virginia Mays, Mary McCain, Ruby Minor, Willie Moore, Fannie Mosley, Louise Parker, Bertha Pleasant, Mozelle Reynolds, Thelma Sims, Gloria Smoot, Bernice Stevenson, Arthurene Strothers, Adelaide Vincent, Jean Wimp, Mildred Wormley, Etoile Ashton, Mary Bowman, Gertrude Brooks, Ruth Brown, Ruth Butler, Antoinette Chase, M. Lorraine Coates, Veronica Dail, Eleanor Dickens, Leana Greene, Helen Griffin, Lavester Hammond, Mahala Joyner, Edith Mapp, Lucinda Matthews, Florence Miller, Mary Owens, Elsie Proctor, Julia Rice, Lillie Robinson, Bernice Smith, Geraldine Summers, Marion Toliver, Grady Wade, Lottie White, Alice Williams, Ira Young, Arline Banks, Mary Clark, Naomi Derrick, Carrie Flemings, Natalie Gee, Ernestine Glascoe, Della Greene, Doris Hackerson, Blanche Howard, Catherine Johnson, Anna Kelley, Jessie Manning, Wilhelmina Marcus, Beatrice Morrow, Glenora Walker, Bernice Watkins, Esther Wheeler, Jeraline Wilson, Hazel Yancy.

(Below appears the talk by Anna Kelley, Cardozo senior, who spoke on last night's "Students' Radio Workshop" on the subject of "The School and the Community.")

A city is judged by the appearance and the standards of its several communities and neighborhoods. The aim of every civic leader, therefore, is to make his community or neighborhood a model one in every respect.

A model community provides playgrounds and social centers for both its youth and its adult citizens. It replaces its slums or alleys with low-rent modern housing facilities; it keeps its streets and sidewalks clean; it administers to the poor, and it provides hospital facilities for the sick. A model community is equally concerned with all of its neighborhoods, whether inhabited by its poorer citizens or by the more well-to-do.

A model community needs the support and co-operation of every citizen, if it is to be successful. It is the duty of every individual, therefore, to do his part in making his community a better place in which to live. He must take an active part in the movement to keep streets and neighborhoods clean, and he must protect public property at all times as if it were his own. He should acquaint himself with local laws and ordinances under which the city is governed. He should know the historical background of his community and its points of interest. He should know the types of service the community can render its citizens, and should be acquainted with the location of its fire-houses, police stations, courts, hospitals, health clinics, its social service organizations and other institutions maintained for his protection. He must know the part he is to play in the support of these institutions and services.

In co-operation with the community the public schools of Washington attempt to prepare their pupils to become members of a model community, to unfold for them the civic knowledge and practice which may help them to be better citizens as they grow older.

Because the public schools are supported by taxpayers of the various communities, it is clearly the duty of the public schools to educate boys and girls in civic life. It is an obligation of the schools to teach boys and girls the meaning and importance of good citizenship and to fit them for productive civic participation.

(Below appears the talk by Miss Leanna F. Johnson, teacher of secretarial practice at Cardozo High School, who spoke on last night's "Students' Radio Workshop" on the subject of "Guidance in the Secondary School.")

"The average high school student does not like to go to school" is the startling statement made by Mr. Harry C. McKnown, a leading educator. He explains, however, that this "most serious and insulting criticism" of our educational system does not mean that pupils dislike school or the activities of school, but that the average high school student is the one who will never graduate from it. To quote again: "Less than one-half of the boys and girls who enter high school as freshmen will

graduate; and only one-half of all the boys and girls of high school age are in high school." This is not because all drop-outs honestly "have to go to work," but because they are glad to escape from an "artificial regimen of discipline" as soon as possible.

It is true that education is still, to too many individuals, a collection of credits or other visible proof of the students' ability to do the prescribed stunts of the curriculum. An individual needs to be educated in the different phases of experience as he passes through them—be they physical, social, ethical, moral, civic, emotional or spiritual relationships. It would seem, then, that there is an increasing need for guidance in our secondary institutions, so that the average high school student will not only want to stay in school, but so that he will also be happy in the work he prepares to do after graduation.

An adequate program of guidance in the high school should provide for educational, vocational, and social guidance. Educational guidance should be concerned with giving advice with reference to the nature and purpose of subjects which may be taken and with making other provisions which will give children of all levels of intelligence a reasonable chance for doing successfully the school work they undertake, and for reaching the opportunity for at least a reasonable trial in any subject which he wants to study.

Vocational guidance should center on the giving of information, experience, and advice in regard to choosing, preparing for, entering upon, and progressing in an occupation. The securing of positions for students, both drop-outs and graduates, and extending to such students advice and assistance in making adjustments in the first one or two years of employment, may be regarded as a legitimate part of a school's vocational guidance program.

Social guidance should aim to so guide the pupil that he will be equipped to meet the moral and social duties and responsibilities of both school and adult life.

While pupils are in school, the schools can certainly perform more effectively than any other agency the task of vocational and educational guidance, integrating it with the educational program. Since half of the cities of 10,000 or more population, however, have no organized programs of guidance, and since fewer than 100 cities have organized junior placement service, our present need is for suitable legislation which would provide for permanent counseling under well-trained counselors.

Negroes Must Show Greater Interest in Colored Radio Stars Says N. B. Company

Baltimore Afro-American

Letters of Praise Should be Sent to Broadcasting Company Instead of Performers

5-11-39

Southernaires Set High Mark Among White People

By JOHN H. THOMPSON

NEW YORK.—(ANP)—National Broadcasting Company officials in a talk with the ANP New York correspondent, said that the answer to why there are not more colored radia artists on the air was the fact there is no Negro sponsored program nor has there ever been one for any length of time.

According to them, if colored companies would pool their resources and sponsor a program of their own, the larged broadcasting companies would be more willing to listen to their demands for more colored radio artists.

"Because of the lack of demand for colored artists," said one high official, "white sponsors never think of hiring a Negro artist, no matter how great he may be. He knows he will have to fight the prejudices of the South and get back in return a problematical following among Negroes."

In talks with some colored radio stars, the writer found out that most of the fan mail sent to them did not do much good. For mail sent direct to them was seldom read by studio officials. To gain any definite results from fan mail, he suggested that all complimentary letters be sent direct to the sponsor or the broadcasting company. All complaints should be sent to the sponsor.

Figures released by the NBC give some surprises: 42,000,000 letters have been received by NBC since 1926; sometime they have hit as high as 100,000 a day, and this figures out that one in every four persons in the country must write in letters.

A strict count of every letter is kept. Mail is the pulse of a broadcasting company. "We know from them what our listeners prefer," an official stated. "A widespread mail response to a certain program means that that particular program is being heard and approved. At the end of every year, each month, we know just what listener reaction has been aroused by every NBC program."

Thus it can be seen that every Negro in the country must write in at every opportunity, praising colored radio stars, no matter what their role. In this way more radio artists will be given work.

An NBC high official pointed to the long and popular performance of the Southernaires as an example of what good acts with popular appeal could do for colored artists. In this man's opinion, some colored company or group of companies should sponsor these men, and he believed the increase in business would justify their expenditures.

But according to records of the company, there have been more fan letters received by NBC and the Southernaires from white persons than from colored, a tragic record. So let's all get busy and flood the stations every time a colored artist is heard on the air. Send all letters to the radio station, not to the colored artist, or you will place him in the position of boosting his own work.

Greenville, S. C. News
September 17, 1939

105-YEAR WOMAN WILL SING TODAY

Cetenarian To Be Guest Of Southernaires At 10:30 This Morning

Mrs. Anna Jones, 105-year-old New Yorker, will be guest artist with the Southernaires, NBC negro male quartet, today from 10:30 to 11 a. m. over the NBC-WFBC network.

Mrs. Jones was born in 1834, at Warren Station, Tennessee. She will discuss the songs popular in Tennessee in her youth, and sing some of them with the Southernaires.

THEATRICAL - 1939
INDIVIDUAL TROUPES, ETC.

RADIO

'Wings Over Jordan' Ace



Newly moved 3-19-39

MARTHA SPEARMAN

--sensational soloist with the 42-voice "Wings Over Jordan" choir, Columbia Broadcasting System artists, who will be here next Sunday, March 26, as a featured performer in their concert booked for 3:30 o'clock at the City Auditorium. The regular Sunday "Wings Over Jordan" broadcast is directed by the Rev. Glenn T. Settle, pastor of the Gethsemane Baptist church, Cleveland, Ohio, who was recently suspended by the Baptist Ministers' Conference of that city for allowing a woman evangelist to conduct services from his pulpit. The 42-voice choir is directed by the Cleveland local radio station program director, Worth Cramer, white.

MAKES $250,000 YEARLY

Marian Anderson, incomparable songstress gives concrete evidence of why her personal ncome hovers around the $250,000 yearly mark. Her April 16 appearance at Carnegie hall brings this announcement from Manager S. Hurok, "Standing room only." Following this concert appearance, Miss Anderson is scheduled to appear on May 25 (same hall) in a special arrangement of Italian and Negro spiritual numbers.

Bill Robinson, what a name to conjure with Who, we rise to exclaim, but the one and only Bill, could within the space of two weeks have a columnist flay; as well as praise him in one breath..

together with thre and a half stars from the pen of the "unpredictable" Burns Mantle of the N. Y. DAILY NEWS!!!

NEW YORK— (ANP) — Mary Bruce has local theatre fans discussing her talented dancing troupe of boys and girls over breakfast tea cups these beautiful spring mornings. Throughout all the years that Jimmy Marshall has booked acts for the internationally famous Apollo theatre no dancing troupe has evoked greater praise unto themselves than these nimble footed descendants of Terpsichore.

Sharing the Apollo bill with the Bruce dancers were Floyd Ray, and his Pacific Coast band, those favorite of stage and radio, Slim and Slam, "Ivy, Vern and Von," brownskin de-lovelies who attend to the singing end of the Ray aggregation; Earle and Frances, clever dancing team, those unarmored knights of slapstickery; Sandy, George and John (Wiltshire, Burns and Johnny Larue); and "Sweetie Pie."

Broadway Thrilled By Bill Robinson In "Hot Mikado"

Musical Destined For Long, Long Run

Footlight Flickers

If any comparison must be made, we are bound to compare this version of the famed Sullivan and Gilbert offering with the Federals "Swing Mikado," is far superior to the other, it goes all the way in swinging the piece instead of taking half hearted measures. And in so doing, Michael Todd, a newcomer to the musical production field, has given blase Broadwayites a regular jitterbug special.

ROBINSON SUPERB

Completely different from lyrics to scenery, the Hot Mikado scintillates throughout the performance, Bojangles is superb in the titulr role seeming to throw all his lightheartedness into acting or rather being the part. Bill taps onto the stage during the second act and brings down the house with his dancing and comedy routine. He justifies his name as premier stepper of the ages and he is ably assisted by legions of jitterbug girls and boys and tap-a-teers, who set the stage on fire with their hot routines.

Burns Mantle, noted Broadway critic said of the play, "They have taken the pattern developed in "The Swing Mikado" and dressed it beautifuly. cast it expertly and staged it with such perfect timing and in such excellent taste that it stands absolutely unrivaled so far as my playgoing experience is concerned. And that, I think, covers about all the colored shows of our time."

"Bill Robinson plays the Mikado himself, a gold-embossed mayor of some Japanese Harlem. He sings of the punishment that fits the crime with a slightly blurred diction. But the words he makes little effort to pronounce with his lips he dances out with his taps until they sing themselves rhythmically through the theatre."

EDDIE GREEN GOOD

Casting of characters was nothing short of marvelous for until you have seen Rosa Brown as Katisha you have seen nothing. As a "blues" queen she is wonderful and highly effective. Eddie Green is his usual funny self as the perplexed Ko-Ko. Bob Parrish is a funny Nanki-Poo and the rest of the cast is as good as they come.

There is never a dull moment in the show from beginning to end. It is hilarious from start to finish. Jazz and hot numbers flow as freely and teasingly at the end as they did at the start. Costumes are gay, bright and colorful, and Nat Karson has designed original ones which suggest Japan but still have that flavor of torridity essential to such a torrid production.

The only white thing about the show is the orchestra but it does its work well, managing to swing in rhythm with the superb voices of the cast, all of whom have made a name for themselves in the radio world.

HOUSE SOLD OUT

At the glorious end, the curtain was almost worn out as players took innumerable curtain calls, Michael Todd has done a wonderful job and as his reward the house is sild out far, far in advance.

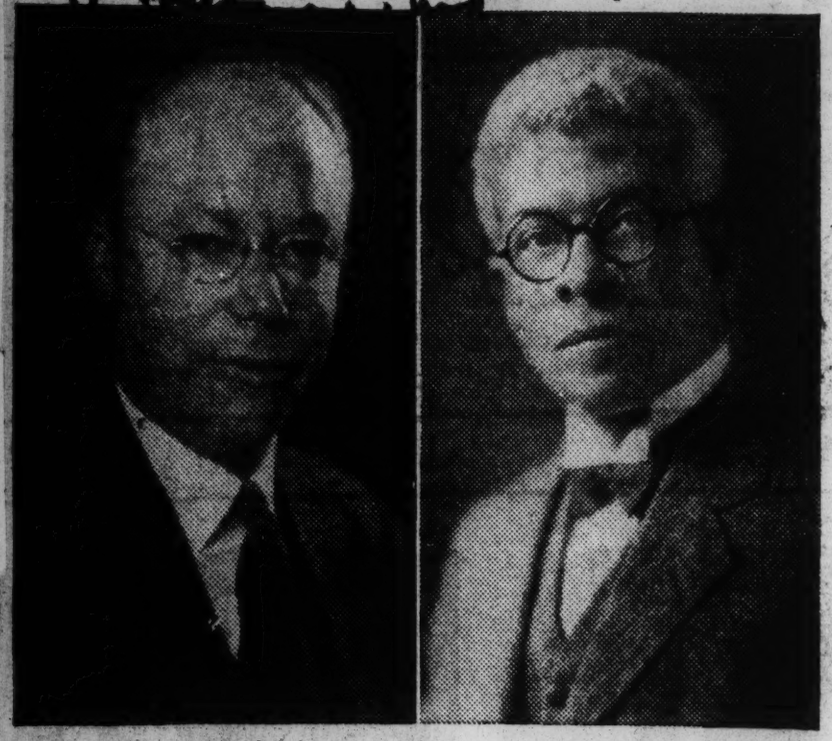
Incdentally, Todd is supposed to have sunk 100 grand into this venture, reputedly flippng a coin as to whether he should have partners or not. It is also rumored that Bill Robinson has a piece of it. Todd will make his money back in short order for we predict the play will last far into the year without a let up in seat sales.

Producer Todd has decided on an immediate Chicago production with either Clarence Muse or Louis Armstrong in the title role. The Chicago production will be staged by Hassard Short and designed by Nat Karson, who did the local show. Karson is a colored man.

File Radio

HOWARD U.'s CHARTER DAY-SPEAKERS

Afro-American 3-25-39



Senator R. A. Taft (Rep., Ohio) shown on left, and C. C Spaulding, president of the N.C. Mutual Life Insurance Company, Durham, who will be the principal speakers at the seventy-second anniversary of the founding of Howard University, March 2. The program will be broadcast over the National Broadcasting Company network. Mrs. Jennie M. Tate, class of '19, is chairman of the banquet committee.

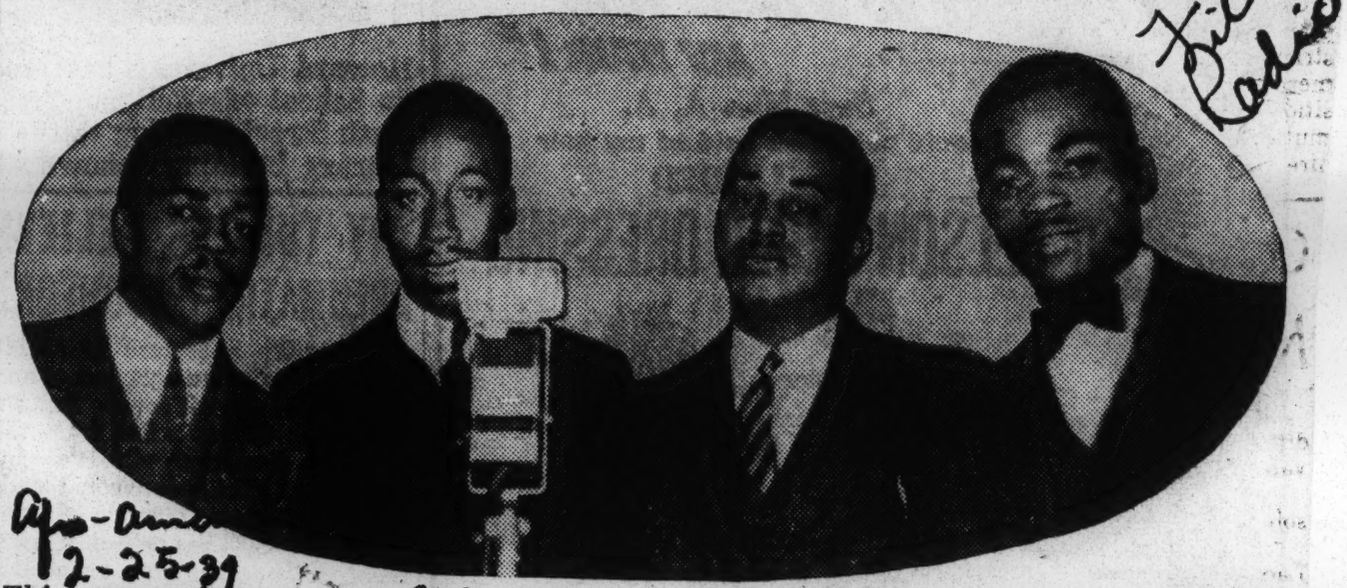
Johnson Choir on Air

NEW YORK—The J. Rosamond Johnson choir appeared on the RCA program over NBC Sunday in a dramatization of Lincoln's li

File Radio

THEY ARE POPULAR RADIO ARTISTS

File Radio



Afro-American 2-25-39

This group of young men employees of the government, known as the Lincoln Park Quartet, are heard weekly in broadcasts from Washington and are frequently presented in concerts. They live in Lincoln Park.

On Radio



MISS LUCILLE ALLEN, singer, of 1321 S. Opal Street, whose voice is heard weekly over the ether waves during the Douglas Theatre Hour. She is one of the features during the Radio Hour broadcast in Philadelphia.

E THEATRES

Will He Get Mikado Role?



Daily Mirror 3-21-39

Dame rumor has it that Rochester, shown here with Jack Benny, famed radio comedian, with whom he has been working for the past seven months, will shortly leave the Coast for New York where he will get a role in "The Hot Mikado", slated to open at the Broadhurst theatre in competition with the federal theatre version already playing in Gotham.

'Wings Over Jordan' Soloist



ALBERT MEADOWS

—handsome young soloist with the world-famed "WINGS OVER JORDAN" 42-voice choir which sings here Sunday afternoon at 3 o'clock at the city auditorium after doing its regular Sabbath morning broadcast for the Columbia Broadcasting System by way of local Station WGST earlier in the day. Atlanta World

Along with Martha Spearman, said to be the nation's foremost leader of Negro spirituals, Meadows is a soloist of the very highest type. He has a sweet lyric voice. White and Colored Atlanta people will give the "WINGS OVER JORDAN" ensemble a tremendous welcome here Sunday. 3-21-39

THEATRICAL - 1939
INDIVIDUAL TROUBES, ETC.

RADIO

RADIO Headliners

By HAROLD JOVIEN for ANP

A splendid idea: Sammy Kaye whose band was recently featured at the Savoy ballroom in Chicago, has warned all the music publishers that he will refuse to play any songs that have a military flavor. Kaye is enlisting the support of other bandleaders in this campaign to stifle any attempts in the music business to arouse war fever.

WWL, New Orleans, has a morning program known as "Dawn Busters," and Pinky Vidacovich, musical director of the program, was surprised recently by receiving the following request: The Gospel Bell Jubilee singers, comprised of four youngsters ranging in age from 12 to 14, who are presented as guest artists occasionally with a small stipend, asked Pinky for an advance of $29. Pinky realizing the magnamosity of such a request queried, "What for?" and to his amazement the answer was "To buy an automobile." Pinky said, Well, how will you get a license, since you're under age?" But that was easily taken care of, because one of the boys being tall said his mother could easily swear that he was 16, so WWL would lend them the $29 for said auto.

SWING TO STAY

In addition to the full crew of "regulars," Pitts. KDKA's "Bernie Armstrong's Party," broadcast at 7:30 P. M., Thursdays, presented as special guest a mezzo soprano who was unknown to radio audiences, but won the unanimous and enthusiastic approval of the station audition board when she took her microphone test.

The newcomer, 18-year-old Jean Taylor, talented daughter of Dr. and Mrs. A. R. Taylor of 2566 Centre avenue, pupil of M. Louise Taylor and, aside from one school program more than a year ago, the young lady had never been heard over the radio. Thursday evening, July 13, she offered "Deep River," and Bizet's "Spanish Serenade."

This young Negro girl graduated from Schenley High school last February. In May she won first place with a score of 98 1-5 out of a possible 100 points in a field of 86 young musicians who auditioned for the Young Artists' concert presented under the auspices of the Musicians' club of Pittsburgh at the Stephen Collins Foster memorial.

Her father is a violinist and conductor of the Centre Avenue YMCA Symphony orchestra. Her mother was a student in the New England Conservatory of Music for three years, so the daughter has a perfect right to her musical talent.

——A Colored Judge——

Ascap Music Week Honors Race Artists

NEW YORK, Oct. (ANP)—With many of the race's most famous musicians and composers taking part, the "Week of American Music" sponsored this week by the American Society of Composers, Authors and Publishers devoted Monday night to a "symphony of swing" program at Carnegie hall.

W. C. Handy, famous "daddy of the blues," was to a large extent responsible for the program. Along with J. Rosamond Johnson and Harry T. Burleigh, he was selected by the ASCAP to coordinate the program. Mr. Johnson was in Chicago Monday where he is appearing in "Mamba's Daughters." Others who assisted Mr. Handy were J. C. Johnson, president of the Crescendo Club composed of 40 ASCAP members, Dr. Charles L. Cooke and Joe Jordan.

William Grant Still came here from California to conduct one of his symphonies. Other conductors were Dr. Cooke and James P. Johnson. The Crescendo Club featured its own compositions as well as those of Jas. Bland, Ernest Hogan, Richard Milburn and Gussie L. Davis. An old time minstrel setting using hits from musical comedies by Williams and Walker, Cole and Johnson, Sissle and Blake, S. H. Dudley and others featured such stars as the Southernaires, Ink Spots, Bill Robinson and many others.

Modern music from the Memphis Blues to present day jazz was demonstrated by Claude Hopkins, Cab Calloway, Noble Sissle and Louis Armstrong, with the famous St. Louis Blues ending the program.

Other artists and organizations appearing included Minto Cato, Jessie Zackery, Abyssinian Baptist church choir, Juanita Hall's choir and Wen Talbert's choir. Marian Anderson and Roland Hayes were invited to participate, but declined. Invitations were also extended to Clarence Cameron White, R. Nathaniel Dett and Florence Price.

Memphis, Tenn., Com'rcial Appeal
September 17, 1939

EMERSON LIKES HYMNS

Had Million Dollars But Stuck To His Love Of Singing

If Joe Emerson, soloist on the nationally beloved program of sacred music, "Hymns of All Churches," had a million dollars he'd be doing just what he is now—singing hymns. Hymns of All Churches is heard over WMPS week days at 10 a.m.

The reason he's so sure of this is that he once did have a million dollars, but he didn't let the pressure of big business turn his attention from singing.

It was back before the chaotic days of the stock market crash that Emerson's financial rating jumped to seven figures. A partner of the late Tex Rickard in the real estate business, he rode to riches in the Florida real estate boom. Almost before he realized it, he had amassed a fortune. In addition to to his more than a million dollars, he had three limousines, two airplanes, and a $175,000 mansion.

He still found time, however, to sing hymns in churches, concert halls, and before friends and club gatherings. When, almost as quickly as he had amassed it, his fortune was swept away, he decided to become a full-time hymn singer. Radio appealed to him—and he appealed to radio fans. So much so, that in no time at all he was singing on network broadcasts. And today he's known throughout the land as the baritone soloist on the "Hymns of All Churches."

The title of "Hymns of All Churches" is literally true. Emerson and his choir sing the hymns of all the great religious faiths—Protestant, Jewish, and Catholic, as well as negro spirituals. Such a presentation calls for great tact, as well as sincerity and reverence. No creed is given predominance over another. None is slighted or ignored. The finest inspiration music of each is chosen, that listeners may hear the hymns that people of other faiths know and love.

The only directly religious thoughts, other than the words of the hymns themselves, is that of common brotherhood among all sincere followers of every creed. Four hymns are sung on each broadcast, the first commercially sponsored broadcast of hymns in radio's history.

Atlanta, Ga. Constitution
October 4, 1939

Southern Balladiers, 13 Morehouse College students, will be heard in a program of negro spirituals, work songs, popular and classical music at 7:30 o'clock next Friday night in Sale Hall chapel on the college campus.

Memphis, Tenn., Com'rcial Appeal
September 17, 1939

Clyde Barrie In 'Goin' South'

Negro songs and spirituals are presented in the weekly feature "Goin' South," with Clyde Barrie, baritone, the Deep River Boys quartet, and Charles Paul, organist, over WREC at 12:30 noon. Barrie's solos include "I Want to Be Ready" by White, Burleigh's "Bye and Bye," "Listen to the Lambs" by Still, "Jesus Sittin' On the Water Side" by White, and with the quartet, "The Blind Man Stood On the Road and Cried," arranged by Charles Ford. The Deep River Boys sing "Ain't Dat Good News." "Go Down Moses," "Like to Read," "Tell Jesus" and "Lord, I Can't Stay Away."

RADIO Headliners

BY HAROLD JOVIEN FOR ANP

Magnolia Blossoms, the program the Fisk Jubilee Singers, famous choral group, and a 30 piece concert orchestra, return to the air Wednesday October 11. The program originates at WSM, Nashville, Tenn.

World famous contralto Marian Anderson, will do a number of broadcasts this fall-winter season on the Ford Sunday evening hour, heard via CBS; Check future "Radio Raves" listing for details as to time and dates.)

Louis Armstrong, one of the most famous band leaders and trumpeters in world was the second guest star in the new swing-guest series currently heard on Benny Goodman's Caravan programs, when he appeared as Goodman's guest Saturday, Oct. 14.

Louis played "Shadrack," a famous swing classic based on a Bible story and done in spiritual style, with the Lyn Murray Singers. The playing of "Shadrack" by Louis Armstrong and his trumpet with the voices of the Lyn Murray Singers was of significance to jazz-music followers, as it consisted of a real reunion. Over a year ago, Armstrong and the Murray group made the recording of "Shadrack" that catapulted the Robert McGimsey song to fame.

Incidentally, when "Old Satchmo" appeared on Benny's program, two authors were on the air. The authors: Benny Goodman and Louis Armstrong. Benny's auto-biography was published last year, and Armstrong's story of his rise from the New Orleans slums was issued a couple of weeks ago.

Joe Louis having cleared the fistic horizon of prospective challengers for his heavyweight title, engaged in a verbal bout with comedian, light-heavy-weight Fred Allen on Wednesday, October 18, over NBC. Allen, who has been experimenting with a new punch, the "underhand bumbleshoot," in anticipation of his next meeting with Jack "Buck" Benny, attempted to extract a few boxing tips from the champion. In Allen's corner were Portland Hoffa, Wynn Murray, the Merry Macs and Harry Von Zell. Peter Van Steeden, the maestro who "belittles" Allen, backed the Brown bomber.

When Eddie "Rochester" Anderson celebrated his birthday recently, Frankie Masters and his musicians, Betty Grable and other members of the touring stage unit gave him a wrist-watch complete with stop second hand for use at Jack Benny show rehearsals.

Word comes from Newark, N. J., that record history was made recently when 13,000 enthusiatic music and song recital lovers crowded the 113th Infantry Armory in an effort to witness the program of Rev. Glen T. Settle and his nationally famous radio chorus, "Wings Over Jordan."

Cortez Peters, who imitated Bill Robinson's tap dancing on an ordinary typewriter during a CBS Hobby Lobby program got the thrill of his life when Robinson himself phoned after the broadcast and invited Peters to do his stunt at the World's Fair.

Georgette Harvey, who plays the maid on the "Betty and Bob" series, is in Broadway rehearsal for Victor Wolfson's new play "Pastorle."

The following listing is in effect for the week of October 22 only! All time shown is Eastern time. Subtract 1 hour for Central time; 2 hours for Mountain time, and 3 hours for West Coast time.

As is the unavoidable case in radio scheduling, all programs are subject to last minute changes and cancellations.

Key to Abbreviations: CBS indicates Columbia Broadcasting system; MBS, Mutual Broadcasting system; NBC Red or Blue, National Broadcasting Co. (K) stands for kilocycle, and the number preceding "K" indicates the number on your dial.

HOT, VOCAL INSTRUMENTAL

BOOGIE WOOGIES: Pianists Meade "Lux" Lewis; Albert Ammons, Pete Johnson; Joe Turner, blues singer, with Harry James' orchestra—NBC Blue—Sun., Thurs., 12 midnite; NBC Red—Fri. 12 midnite—WENR (870 k)—Nitely except Mon., 1.30 A.M.—WMAQ (670 k)—Nitely except Mon., 12 midnite. Sherman Hotel, Chicago.

BON BON, singer with Jan Savitt's orchestra—NBC Red—Wed., 12 midnite, Thurs., 11.30 P.M., Sat., 7 P.M.—NBC Blue—Tues., 12 midnite. Hotel Lincoln, N.Y.C

ERSKINE BUTTERFIELD—MBC— Scattered schedule—Pianist-Vocalist.

BENNY CARTER, NBC Blue, Mon., 12.30 A.M.; Sat., 5.30 P.M., Savoy Ballroom, N. Y. C.

CHARIOTEERS, NBC Blue, Mon., 1.45 P.M., Tues., 8 A.M., Sat., 11 A.M.; WOR (710 k), Sat., 6.45 P.M., Sunday, 9 P.M. (Vocal quartet).

DEEP-RIVER BOYS, CBS, Tues., 4 P.M.; Wed., 9.15 A.M., Fri., 4.45 P.M., Sat., 12 noon. Vocal group.

LIONEL HAMPTON, vibes and drums, Fletcher Henderson, piano; Charlie Christian, guitar, with Benny Goodman, NBC Red, Sat., 10 P.M.; CBS, Wed., Thurs., 11:30 P. M., MBS, Mon., 12 midnite. Waldorf Astoria hotel, NYC.

ELLA FITZGERALD, NBC Red, Wed. and Sat., 12.30 A.M., Mon., 12 midnite; WENR (870 k) Nitely except Wed. and Sat., 1 A.M.; Grand Terrace, Chicago.

BOB HOWARD, WEAF (660k), Thurs., 11 P.M., Pianist and Vocalist, NYC.

INK SPOTS, NBC, Scattered schedule, Vocalists.

JIMMY NOONE, WBBM (770 k), Nitely, except Mon., 1.30 A.M. Also Wed., 10.15 P.M. Mon. 1.05 A.M., Cabin Inn, Chicago.

ROOKIN' IN RHYTHM, WHIP (1500 k)—Tues., & Sat., 2 P.M., WMAE, 1190 k—Sat., 10-11 P.M., recordings emceed by Eddie Honesty. Hammond, Indiana.

SATURDAY NIGHT IN HARLEM — Make-believe Ballroom, WNEW, 1250 k, Sat. 5.30 P.M. Recordings and guests.

ARTIE STARK—WIND—Gary, Ind., Chicago, Sun thru Fri., 11:45 P.M.; Sat., 11 P.M., Walkathon, Coliseum, Chicago.

VAGABONDS—Club Matinee, NBC Blue, Tues., Fri., 11 P.M.

VARIETY INSPIRATIONAL

AMATEUR NITE IN HARLEM — WMCA (570 k)—Wed., 11 P.M. to 12 midnite. Apollo, NYC.

MAJOR BOWES AMATEUR HOUR—CBS—Thursday, 9 P.M.

COLORED HOUR—KTSW—Emporia, Kansas—Sunday 9.30 A.M.

ROY COLLINS, songs, WAAT (940 k)—Jersey City, N. J., Sunday, 2.15 P.M.

HAZEL CHATMAN, the Emporia songbird, KTSW—Emporia, Kansas, Thurs., 6.30 P.M.

FISK JUBILEE SINGERS; orchestra in "Magnolia Blossoms"—NBC Blue—Wed., 10 P.M.

FIRST CHURCH OF DELIVERANCE — (550 k)—Sun., 12 midnite to 1 A.M., Chicago.

GOLDEN HOUR—WCKQ—Memphis, Tenn., Sunday 8.30 P.M. Centenary M. E. Church.

GEORGETTE HARVEY, maid on the "Betty and Bob" serial—NBC red—Mon. thru Fri, 2 P.M.

GOING SOUTH—Clyde Barrie, baritone; Deep River Boys, harmony, CBS, south and west only—Sunday 5 P.M.—Clyde Barrie is also on Thursdays at 3.30 P.M.

PAGES FROM GRANDMOTHER'S SCRAP-BOOK—WHIP, 1500 k., Wed. afternoon.—A presentation of Miss Val LaMar.

SOUTHERNAIRES, Vocal quartet—NBC—Blue. Sun., 11:30 A. M.; Fri., 12:15 P. M.

SOUTHERN MELODIES—WHIP—1480 k—Hammond, Ind., Sunday, 8.30 P.M.

WE, THE PEOPLE—CBS—Tues., 9 P.M., West Coast rebroadcast, 2.30 A.M. Featuring guests of every race and creed in real life episodes.

WINGS OVER JORDAN—CBS—Sun., 9.30 A.M.—Chorus and talks.

—A Colored Judge—

Stuffing a turkey is culinary taxidermy.

Ford Hour Signs Marian Anderson

NEW YORK — World famous contralto Marian Anderson will do a number of broadcasts this fall-winter season on the Ford Sunday evening hour, heard via CBS.

Robeson Sings Robinson Ballad on Radio Tomorrow

Paul Robeson, America's most famous Negro baritone, heading a large Lyn Murray mixed chorus of white and colored voices, is to sing Earl Robinson's inspired folk-oratoric "Ballad for Americans," in its first radio presentation on Columbia network's "Pursuit of Happiness" during the broadcast tomorrow.

(WABC-CBS, Sundays, approximately 4:30 P. M., EST, immediately following close of Philharmonic Symphony broadcast).

This presentation of young Robinson's "Ballad for Americans" which Paul Robeson calls "a magnificent work," opens up an entirely new concept of American music with its freshness of spirit. It is the first of what CBS hopes will be a series of original compositions for "Pursuit of Happiness." Musical and dramatic works will be commissioned expressly for the program.

Robinson, who also collaborated with lyricist John LaTouche in preparing "Ballad for Americans," is a native of Seattle, Wash. He came to New York by automobile, through the Southern states. On the way he collected hundreds of folk songs, which form the essence of his composition.

In New York, the young Washingtonian wrote music for three Federal Theatre productions, "Processional," "Life and Death of an American," and "Sing for Your Supper." It was during this work that he met and married Helen Wortis, Brooklyn girl artist.

They live in Sunnyside, Queens and have a young son, Perry.

The rising young composer attained national fame for his "Abe Lincoln" which now is being featured in the sensational Broadway success, "Hellzapoppin'."

Norman Corwin, director of "Pursuit of Happiness" characterizes "Ballad for Americans" as a mixture of verse and prose interpolations and enthusiastically classes it among the finest things ever done in the spirit of true American folk music.

Burgess Meredith is permanent master of ceremonies for "The Pursuit of Happiness," which is written by George Faulkner and musically conducted by Mark Warnow.

Other features on the star-studded program are to be announced later.



Paul Robeson, celebrated Negro actor-singer, as he appeared when he sang in the famous Hall of Columns of the Moscow House of Trade Unions during his last visit to the Soviet Union.

RADIO Headliners

Philadelphia
2-18-39
Philadelphia Inquirer

Philadelphia, Pa.

(By Harold Jovien for ANP)

ORCHESTRAS, VOCALISTS AND INSTRUMENTALISTS

CALLOWAY, CAB—CBS—Mon., Thursday, 11.30 P.M. (Cotton Club, NYC)

CHARIOTEERS—NBC Blue—Tues., 8.15 A.M.; NBC Red—Sat., 10.30 A.M.

DEEP RIVER BOYS—CBS—Mon. 11 A.M., Tues., Wed., 8.15 A.M.

DUDLEY, JIMMY—WTMJ—(620 k)—Mon., Wed., Fri., 1.30 P.M. (Spirited saxophone soloists with the Rhythm Rascals' Jam Crew from Milwaukee, Wis.)

GORDON, JOE—WNEW (1250 k) Friday, 1 A.M., (Small's Paradise, NYC)

HINES, EARL—NBC Red—Mon., 12.30 A.M.; NBC Blue—Sun., 12.30 A.M. (WENR 870 k)—Sun. thru Fri., 11.30 P.M. (WMAQ, 670 k) Tues., Thurs., Fri., 12.30 A.M., Sat., 12 midnite.

HOWARD, BOB—WEAF (660 k)—Thurs., 11 P.M. (NYC)

KING COLE JESTERS—NBC BLUE—West Coast only, Monday, 8 P.M.

LOUISIANA PLANTATION SINGERS — WIBG, Friday, 3 p. m.

HOT LIPS PAGE—WNEW (1250 k3 Tues., Wed., Thurs., and Fri., 12 midnite.

TATE, ERSKINE—WIND (560 k)—Nitely, 12.45 A.M. (Walkathon, Coliseum, Chicago)

VAGABONDS—Club matinee—NBC Blue—Mon., thru Fri., 4 P.M., and the Jamboree Tues., 9.30 P.M. (Vocal quartet)

WALLER, FATS—(1250 k) Tues., 9.30 P.M. (Yacht Club, NYC)

WILSON, TEDDY, LIONEL HAMPTON with BENNY GOODMAN's Ork—CBS—Tues., 9.30 P.M.; Wed., 12 midnite; MBS—Thurs., and Sat., 12 midnite—Pianist and "Vibe" player—Waldorf-Astoria Hotel, NYC)

INSPIRATIONAL, VARIETY AND COMEDY PROGRAMS

ALL NATIONS PENTECOSTAL CHURCH—WCFL—(970 k)—Sun., 12 midnite to 1 A.M., Chicago.

AMATEUR NITE IN BRONZEVILLE—WIND (560 k)—Wed., 9.30 P.M. to 10.30 P.M., Regal Theatre, Chicago.

AMATEUR NITE IN HARLEM—WMCA—(570 k)—Wed., 11 P.M. to 12 midnite (Apollo theatre, NYC)

BOWES, MAJOR—Amateur Hour— CBS — Thursday, 9 P.M.

CROSS ROADS HALL—CBS—Thurs., 6.45 P.M.

ELZY, RUBY—Soprano—CBS—Wed., 9.30 P.M. (Member of Harry Simeone's chorus in the Star Studded Revue—KEHE—Los Angeles—Sat., 9.30 P.M. (6.30 P.M. on west coast)

JOHNSON, CHARLIE—WAAF (920 k)——Sat., 12 noon (Duke of the Uke, Chicago)

MAGNOLIA BLOSSOMS—NBC Blue—Wed., 10 P.M.

MERRY WEATHER, BEGONIA — WNEW (1250 k) Mon., thru Sat., 9 A.M. (NYC)

NEGRO ACHIEVEMENT HOUR — WELI. New Haven, Conn., Wed., 5.45 P.M.

NEGRO HOUR—KEHE — Los Angeles—Thurs., 12 midnite. (9 P.M. on West Coast)

ROCHESTER, JACK BENNY'S RADIO VALET—NBC Red—Sun., 7 P.M. (Rebroadcast, 11.30 P.M.

ROSE JIMMY—NBC BLUE—Mon. thru Fri., 11.00 A.M.—NBC Red—3 P.M. (Jimmy plays the role of "Merit," comical jockey in the story of "Mary Marlin" air drama.)

SOUTHERNAIRES, VOCAL QUARTET, NBC Blue—Sunday, 11.30 A.M.

SOUTHERNAIRES, VOCAL QUARTET—NBC Blue—Sun., 11.30 A.M.

TALES FROM HARLEM with JOE BOSTIC—WNEW (1250 k) Fri., 8.30 P.M. (A huge cast including a guest band; Singing Plamer Freres; Comedy Team, Swan & Lee, et al.

VINE STREET VARIETIES—WHB—(860 k) Sat., 4 P.M. (Kansas City, Mo.)

WAY DOWN SOUTH—WFIL, Philadelphia—Thurs,, 10.45 P.M. (Sam Gooding Singers)

WINGS OVER JORDAN—CBS—Sun., 9.30

Many Perform Flat Foot Floogie Writers Got Start

Philadelphia Tribune

When Major Edward Bowes, impresario of the Original Amateur Hour, dusted off the records of 200 broadcasts over coast-to-coast networks, he discovered that he had started scores of young Negro entertainers on the way towards careers that may make them the Bill Robinsons and Paul Robesons of the next ten years. All were heard over the Columbia Broadcasting System.

BOWES' SCHOOL GRADUATES

A good number of the ambitious young swingsters who have tried for a spot on the program have played or sung "Flat Foot Floogee" never knowing that this swing classic is the brain of two Negro graduates of the Bowes school. They are Slim Gaylord and LeRoy Stewart, who first appeared on the major's program as a part of a group of five. After their radio introduction, they teamed up as Slim and Slam and toured the country, during which time they wrote what later went the country as one of the hottest swing tunes of the screen.

Clyde Barry, one of the major's first Negro "finds" still wins radio laurels and is well on his way to share honors with Paul Robeson as one of the finest singers of his race. After appearing on the Original Amateur Hour for his radio debut, he enjoyed several long contracts as sustaining artist for the Columbia Broadcasting System.

WITH COUNT BASIE

Helen Humes has been building a name for herself as vocalist with Count Basie and his orchestra, while Bob Parrish, a singer, has travelled on the voice the major first recognized as meritorious from Columbia's Broadway Playhouse to far off Australia where he is now appearing in concert.

Rhea Parada is another Negro girl who has done well for herself, while Mary Perry, who was presented a diamond for her tooth by a listening jeweler, is a successful night club entertainer.

One night young James Ballantine Smith, a Negro youngster of ten years, appeared on the program to sing. He told the major that he just had to have a place "on account of because" he had to raise two dollars to save his dog from the opund and that he and his dog were so afraid of the dog catcher that they hid under the bed every time they heard a knock at the door.

CHECKS ROLL IN

Jimmy won the house and apparently went over with the radio audience just as well. Checks and two dollar bills started rolling in for Jimmy's dog — but all were returned with a note saying that the major had long since given the pet "social security."

Edna Livingston, a nurse girl from New York City, appeared on the program a few nights later, "Can't You, Won't You Hurry Home." She put her own interpretation into each chorus of the "Can't You, Won't You" and the audience liked each one a little better than the first. The result was one of the longest ovations an amateur ever got from a Playhouse audience.

NEGRO BISHOP ON CHICAGO TRIBUNE RADIO STATION

Bishop Walls Speaks Over WGN With White Chicago Bishops

On Wednesday, May 10, the Rt. Rev. William J. Walls, was guest speaker over Radio Station WGN, the Voice of the People, which is better known as the Chicago Tribune Station. The address was delivered for a broadcast on the week's program, when "The Home Heart of America," was the theme.

Dr. J. L. Dickson, the director of this program announced that father-love" and "mother-love" combined in a ruling sentiment of "Home Sweet Home' 'was the program of the week, beginning May 8.

The speakers during the week were:

Rt. Rev. Samuel P. Sprang, Bishop of the Evangelical Church.

Helen M. Ganey, DePaul University, former president Catholic Womens League.

3-25-39

Rt. Rev. Wm. J. Walls, Bishop, African Methodist, Episcopal Zion Church

Charlotte

Rt. Rev. Ft., John W. G. McGuire, educator, lecturer and author.

Amelia Sears, Hull-House Board of Control.

Rt. Rev. George Craig Stewart, Bishop, Chicago Diocese, Episcopal Church.

This program was given in preparation for the general observance of Father's Day and Mother's Day.

Significant sayings from the Bishop's address were:

"If the home cannot be termed the origin of social organization, it is without doubt the creator and nurturer of civilization and the state. Major interest is put on our American home life this month, and May can well be termed the American Home Month of our year.

In October we have harvest home comings. The slogan of the fall is Thanksgiving. The slogan in the Spring is right living. It is significant that the oldest structure in America is a home house. It stands at St. Augustine, Fla., a century older than the Plymouth rock tradition. America springs from the home and not a glorified rock. The home has bequeathed the nation and the nation has preserved the home. If either breaks down, the other is gone."

The discourse of the home as the seat of cultural and its religious influence on character as stated by the Bishop, was "Keep thy Heart with all diligence for out of it are the issues of life," is no more imperative than that we keep the home with all diligence, for out of it issues the powers that carry on our daily, social religious, economic and political life. To direct the emotions, to conduct this is desired, we must go down to that deepest thing in human nature, where values grow and attitudes are fixed. This is where religion begins. Emotions give the drive of sentimentality, but this is only one side of religion. The intellect defines, directs, while the emotions drive toward habits of conduct. What a person does religiously, he does as a habit. When habits are religiously

formed, the conduct is the same in rain or sunshine, and that is character."

The home as related to war and peace, said the Bishop, "If we would still be custodians of peace and guardians of freedom, it must be had through the reorganization of the spirit and social structure of the home to protect the peace of the world. "His words are smoother than butter, but war is in his heart,' was the lament of the ancient Hebrew King who faced the false diplomats of his day. War is not ordinarily in the Home-heart of a people until it is imparted and stirred from inflaming leaders. No one has the solution for our time, nor can foresee its steps, and the situation will be solved by trial and error. But whenever and by whomever solved, it will be when people decide to take the right organization of home life seriously and strenuously make the spirit of a religion that functions, the unifying concensus in the social integrating process."

On the Home and the scientific age, the Bishop is quoted as saying "To the task of teaching the organizing and democratizing of the home, the systems of the church school and public education should be readapted. The home is still patriarchal and archiac, and is at present the least adequately organized basic group in our national life to meet the changing scientific age. Our best genius and money spent for its mental equipment and readaptation will be a great guarantee of America's future."

In concluding this remarkable address, the Bishop said, "when you see a man with learning and power, excelling in the ministry of good, do not ask first what college finished him, or what his race or creed, but ask what home moulded his character, for without home training, needless the other training. And now abideth the Home, Church, State, and School, but the greatest of these is the HOME."

Radio Ethics

IN a desperate effort to avoid censorship of radio programs by the Federal Communications Commission, now investigating alleged monopolistic practices of the radio industry, hastened in recent months by the recording "Adam and Eve" skit starring Mae West, and Welles' dramatization of "The War of the Worlds," the National Association of Broadcasters has created a committee to revise radio's code of ethics.

A housecleaning in the radio industry has been long overdue. A large volume of commercial advertising emanating from the stations has been of a questionable nature; the ever expanding problems of child welfare and juvenile delinquency have not been brought nearer solution by some of the types of children's programs presented to radio audiences; freedom of speech has been grossly abused by broadcasters and guest speakers who, too often, have used offensive and insulting language in attacking racial minorities and religious groups.

America's three greatest educational agencies are the school, the press and the radio. Down through the years, much progress has been made in purging textbooks of offensive and unscientific data which warps the mind and breeds hatred for the underprivileged.

Public revulsion to certain unethical practices of the radio industry is in step with the march of time which demands an ethical and decent approach to entertaining and educative programs intended for the mind and spirit of American adults and youths.

JUBILEE SINGERS OF FISK TO BE ON 'CONTENTED HOUR'

To Be Heard In Radio Salute To Nashville At 9 O'clock, Nov. 27

11-19-39

CHICAGO, ILL.—(Special)— The Fisk Jubilee Singers will be featured over 87 radio stations, coast-to-coast, when the Carnation 'Contented Hour' presents its International Nights program salute to Nashville and the State of Tennessee Monday evening, November 27th at 10 P. M. Eastern Time; 9 P. M. Central Standard Time; 8 P. M. Mountain Time; and 7 P. M. on the Pacific Coast. This broadcast is one of the 'Contented Hour' series that features each week a words-and-music 'visit' to some famous world city.

One of the oldest as well as one of the largest of national radio favorites, millions of people hear the Carnation 'Contented Hour' each week in all parts of this country and Canada. The program also reaches by short wave to South America and other lands.

The Nashville Chamber of Commerce has been conferring with officials of the Carnation Milk Company for several weeks on the many details involved in such a program. As now planned, the Nashville and Tennessee salute will open with spirited Southern songs presented by the Carnation Concert Orchestra and the Continentals Quartet and Chorus under the direction of the famous conductor, Josef Pasternack. This will be followed with a tribute to General Jackson, and the playing of the Boccherini Minuet as a musical reminder of the romantic days when the Hermitage was the General's home. Songs of Stephen Foster—and modern music expressive of the present-day cosmopolitan Nashville are all included in the program plan. The Nashville and the Tennessee of the future are saluted as the program ends with songs of the Universities—and 'Dixie."

The Fisk Jubilee Singers will be presented toward the middle of the program by direct wire from Station WSM in Nashville to the Carnation 'Contented Hour' studio at NBC of Chicago, and broadcast from there as an integral part of the program. Under the direction of their distinguished leader, Mrs. James A. Myers of Fisk University, they will sing a group of spirituals for which they are famous, including "Ezekiel Saw De Wheel," "Swing Low, Sweet Chariot," and "Look Away in the Heavens, Lord."

World travelers—music critics—and a nation-wide audience have acclaimed the 'Contented Hour' International Nights series. Every effort is being made to insure that Nashville and Tennessee 'night' on Monday, November 27th, will score a new triumph for this weekly coast-to-coast favorite.

ANNOUNCER



11-19-39

LORENZE NORTON
Behind The Mike

Do you know what happens in a radio studio when a recording program is being presented?

Have you ever listened to a clever Make-Believe broadcast? If the answers to these questions are NO, then write down November 16, and go on this date to 47th and Vincinnes—Chadden Drug Store—and hear "Music In The Air" voiced by Lorenze Norton. This Make-Believe Radio Show will be one of the finest ever presented by the Chicago Business Broadcasters

Many Professionals Add To Elk Show; Deacon Jones Quartet Will Appear

Radio Stars, Cabaret Performers, And Dance To Follow Entertainment

Puget Sound Lodge of Elks offers a combination minstrel and variety show, with dancing afterwards, Monday, February 27, at Finnish Hall. Because of stage accommodations, Finnish Hall was secured, but the Lodge guarantees a good time for all and the best of order.

The show, which will run for an hour and a half, will feature a galaxy of scintillating stars of radio and stage. [illegible] will be under professor Howard Biggs, and from the NORTHWEST ENTERPRISE All-Negro Hour broadcast each Thursday at 8:30 p. m. over station KEEN, 1370 kc., will come Editor John O. Lewis as master of ceremonies. Mr. Fred Darby, dramatic teacher and producer of several recent successful plays, is in charge. The advance ticket sale indicates the house will be sold out. Among the featured attractions will be little Hattie Mae Workman, who has won fame all over the Northwest, also the Deacon Jones Quartet. This aggregation has sung for many special affairs and appears at the Olympic Hotel often. Charlie Norton, Ollie Burns, Wesley Snowden and many other old-time minstrels also are in the cast. The curtain rises at 8:30 sharp.

Mrs. Moten Wings Over Jordan Speaker

Mrs. Jennie Moten, wife of the president-emeritus of Tuskegee Institute, and president of the National Federation of Colored Women's Clubs, will speak this morning at 8:30 o'clock on the Wings Over Jordan program. The popular program oiginates in Cleveland, Ohio and is broadcast on the national hook-up of the Columbia Broadcasting Company It can be heard in Atlanta over radio station WGST.

Horace Cayton To Broadcast

Mr. James Weller, activities director of the International House, has announced that Mr. Horace R. Cayton of the University of Chicago has been invited to participate in the International House Round Table discussion on Feb. 11. The discussion will be broadcast over the coast to coast network of the Mutual Broadcasting Corporation from 4 to 4:30 p. m. Central Standard time and will be heard in Chicago over the facilities of WGN. The subject for discussion will be "We Americans," and will be concerned with the problem of regional and sectional difficulties throughout the country. This is the second year that Mr. Cayton has participated in the International House Round Table Discussions.

Mrs. Moton's Radio Talk Is Inspiring

Mrs. Jennie Moton, wife of the president-emeritus of Tuskegee Institute, and president of the National Federation of Colored Women, Sunday morning spoke on the Columbia Broadcasting System's "Wings Over Jordan" program telling of the work of her organization and stating that "colored women dedicate themselves to the preservation of our democracy."

Mrs. Moton said that colored women are following the example of the First Lady in service to the American community.

IN 42 STATES

Organized in 1896, the National Federation of Colored Women is now operating in 42 states, Mrs. Moton said. There is an increase in senior and junior clubs of the organization, it was stated.

Some of the things being sponsored by the N.F.C.W. are: scholarships, playgrounds, Phyllis Wheatley Homes, citizenship, race pride, confidence in leadership, raising standards of mothers and homes, health and all uplift programs, Mrs. Moton said.

TRACES HISTORY

Tracing the history of Negroes in America down to the present time, the speaker cited the record of Crispus Attucks at the Boston Massacre 169 years ago and called a long roll of colored notables playing a vital part in American civilization. Negro history should be emphasized in the education of all youth, it was stated.

The speech, which was heard in Atlanta over Radio Station WGST, originated in Cleveland, Ohio. Atlantans who heard it commented very favorably upon its content and rendition.

Fernandina, Fla. Leader
March 10, 1939

NEGRO RADIO SINGERS WILL APPEAR HERE

White people are invited to Macedonia A.M.E. Church (colored), 9th and Beech streets, to hear the Four Morse Sisters, Gospel Singers, in a musical recital on Monday evening at eight o'clock.

This quartet have been heard on Major Bowes' Amateur Hour and are very fine singers.

As Nation Heard "Wings Over Jordan" From Atlanta



More than fifty million people throughout the world were listening Sunday morning as the famed "Wings Over Jordan" prog ... was broadcast through the Columbia Broadcasting System from Atlanta's WGST studios. The SNS photographer was on hand to catch these inside glimpses of the group hard at work.

Top photo shows Miss Martha Spearman, of Macon, Ga., stellar soloist in action with the choir in the background, while at center left, Dr. C. C. Spaulding, of Durham, N. C., president of the National Negro Business League (with glasses) is speaking. The Rev. Glenn T. Settle of Cleveland, founder and narrator of the program is seated next to Dr. Spaulding. Mrs. Wilhette Firmbanks, the accompanist, is shown at center right and the Settle family is below. L to R, they are Dr. Settle, Mrs. Settle, Gwendolyn, the daughter, and Glenn Howard, the son. All sing in the choir.

Atlanta World 3-28 SNS Staff photos.)